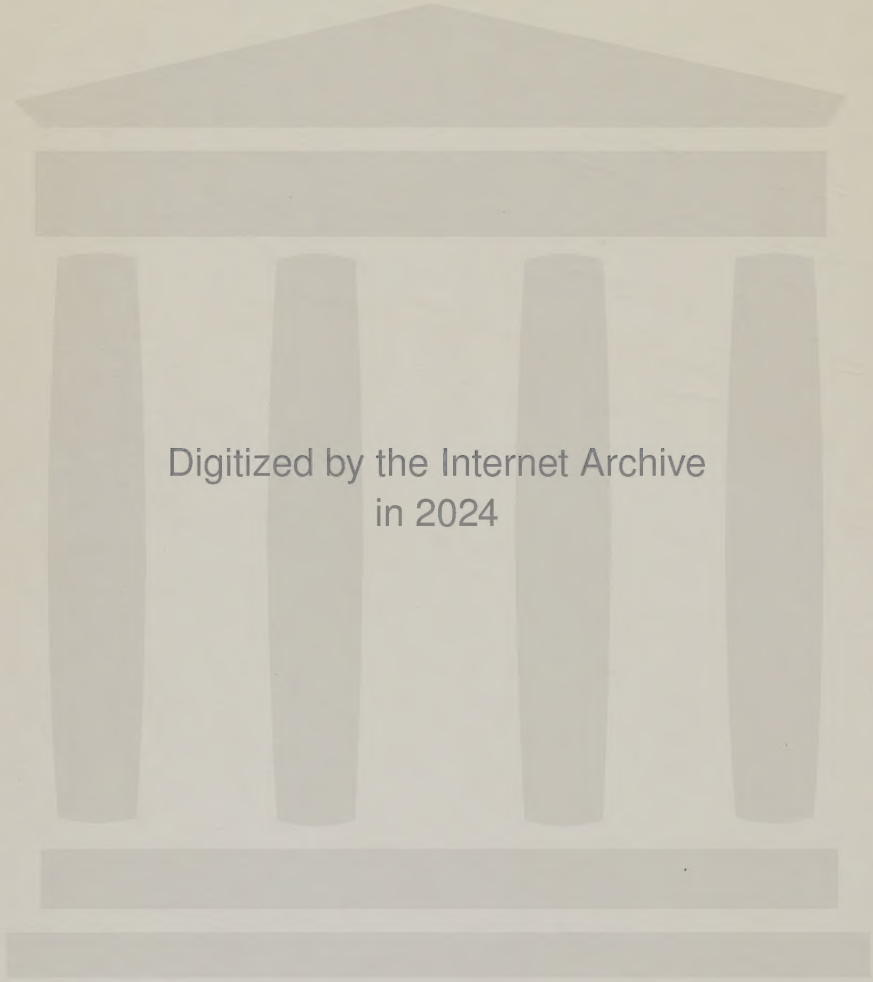
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JAPANESE COLOUR-PRINTS


若松屋門
緑水
哥麿画

JAPANESE COLOUR-PRINTS

AND THE SUBJECTS THEY ILLUSTRATE

A GUIDE FOR THE
COLLECTOR & STUDENT
WITH DESCRIPTION OF THE
SUBJECTS ILLUSTRATED
IN LANDSCAPE, DRAMA, STORY
AND PORTRAITURE

BY

BASIL STEWART

AUTHOR OF

On Collecting Japanese Colour-Prints

ILLUSTRATED BY NUMEROUS
REPRODUCTIONS, IN COLOUR
AND MONOCHROME, OF PRINTS
IN THE AUTHOR'S COLLECTION

NEW YORK:
DODD, MEAD & COMPANY
1920

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PREFACE

THE marks of appreciation with which the author's previous book on Japanese Prints has been received, coupled with the fact that it is now out of print, show that it has filled a gap in the literature of the subject. To all those who have thus been kind enough to express approval of his efforts, the author tenders his sincere thanks.

While advantage has been taken in the present volume to amplify, as further experience and study of the subject has suggested, the general remarks contained in the smaller work, the following pages are mainly intended to carry the reader a stage further, to a study of the subjects portrayed in Japanese prints.

It is hoped, therefore, that this volume will be useful both to the amateur and to the more advanced collector; to the latter those chapters dealing with the scenes and subjects illustrated should particularly appeal for purposes of reference to the individual prints contained in the various series, while they should be of material assistance to the former in the process of acquiring examples for a collection.

Many people collect these colour-prints for the attraction of their pure beauty, but have only a slight acquaintance with the scene or subject they illustrate, or the meaning which the artist desires to convey.

Japanese colour-prints should not be collected solely as works of art; an intelligent study of the subjects and scenes

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they illustrate will tell us more of the life, history, and character of Japan in the days when it was a closed book to the rest of the world, than any number of pages of print.

Thus the drama of the "Forty-seven Ronin" ("The Chushingura"), a subject portrayed by many artists, unfolds to us a story of chivalry and honour equal to any romance of King Arthur and his Knights of the Round Table.

In his search for subjects of illustration, the writer has naturally gone outside the limits of his own collection, and for this purpose has made use of the catalogues of various Japanese print sales held by Messrs. Sotheby in recent years. In particular, the catalogue of the Happer collection of prints by Hiroshige deserves mention by reason of its comprehensiveness, as this collection contained examples of almost all the known series by this artist.

Acknowledgment of such use is made by reference to the particular sale in which a series occurred only partly represented or not represented at all in the author's collection.

He also acknowledges the invaluable assistance given him by Mr. Shozo Kato, whose intimate knowledge of the customs and literature of old Japan has been freely placed at the service of the writer.

He is further indebted to Mr. Kato for the loan of prints for purpose of description, and for the reproductions of signatures and other marks in Appendix III.

BASIL STEWART.

TUNBRIDGE WELLS.

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GLOSSARY

Beni-ye. A print in which *beni* (or pink) predominates ; a term generally applied to the two-colour prints immediately preceding the polychrome period.

Chuban. A medium size vertical print, measuring about 11 inches by 8 inches.

Diptych. A composition complete in two sheets, generally side by side, but an unusual form.

Gauffrage. " Blind " printing—that is, without the application of colour. In this process the print is laid on the block face *upwards* (thus reversing the process when a colour impression is taken), which has the effect, on pressure being applied, of giving the design an embossed appearance. Used frequently on *surimono*, but only to a slight extent (e.g. on parts of dresses, blossom of trees, and flowers) on full size prints.

Harimazè. Sheets of two or more subjects or designs printed on the one sheet and intended to be cut afterwards ; very uncommon. [Example : Set of " Fifty-three Tokaido Stations," by Hiroshige, on fourteen sheets, arranged irregularly, three, four, or five views on one sheet. Title : *Go-ju-san Tsugi Harimazè.*]

Hashira-ye or *Hashira-kakè.* A long narrow print, about 27 inches by 5 inches wide, intended to hang from the pillars (*hashira*) of a Japanese house. Owing to the uses to which they were put, to adorn the living-rooms, few have survived to our day, and are consequently uncommon, and are nearly always discoloured by smoke.

Hoso-ye. A small vertical print, 12 inches by 6 inches, often used for single actor portraits (e.g. prints by Shunsho, Shunyei, Toyokuni, etc.). They were originally cut three on a block,

and the print divided. It is very rare to find three such prints in an undivided state.

Ichimai-ye. A single sheet print.

Kakemono-ye. Two full size vertical sheets, one above the other, to form a complete picture when joined together.

Koban. A vertical print rather smaller than the *Chuban*, about 10 inches by 7 inches.

Mon. The crest worn by actors and others on the sleeve of their dress.

Nishiki-ye. Literally means "brocade picture," and was first used in the time of Harunobu, but afterwards applied to all polychrome prints.

Oban. A full size vertical print, 15 inches by 10 inches.

Otsu-ye. A roughly painted sketch, the forerunner of the print; first produced by Matabei at the village of Otsu on the Tokaido, hence their name. This Matabei (or Matahei [died *c.* 1720]) must not be confused with the better-known Iwasa Matabei.

Pentaptych. A composition consisting of five vertical sheets side by side.

Sumi-ye. A print in black and white only (*sumi*=black Chinese ink).

Surimono. A print issued for private circulation, like our Christmas, New Year, birthday, or invitation cards. They were lavishly embellished with gold, silver, bronze, and mother-of-pearl dust, and were printed on a thicker and softer paper than was usually employed for ordinary prints. They were almost square in shape, measuring 8 inches by 7 inches. (See Chapter IX.)

Tan-ye. A print in which *tan* (brick-red or orange colour) predominates; a term applied to early hand-coloured prints. *Tan* turns black with exposure in course of time, an effect often noticed in the prints of Hokusai and Hiroshige, who used this colour in depicting sky and cloud effects.

Tanjaku. Narrow slips, like miniature *kakemono-ye*, on which poems were inscribed. Used by Hiroshige for thumb-nail sketches of birds and flowers, slight figure-studies, etc.

Triptych. A composition of three vertical prints side by side. Hiroshige has designed some very rare triptyches, composed of three *oblong* sheets.

Uchiwa-ye. A print intended for mounting as a fan. Fans were in two shapes, the *uchiwa*, a round non-folding fan, and the *ogi*, or folding fan. Prints designed for fans are not common owing to the uses to which they were put, but the *uchiwa* shape is the one most frequently met with.

Ukiyè. Prints designed after European canons of drawing, with perspective ; also means " bird's-eye view pictures."

Urushi-ye. Prints in which transparent lacquer is used to heighten the colour effect, a process said to have been invented by Okumura Masanobu.

Yoko-ye. A full size horizontal print, 15 inches by 10 inches, corresponding to the *oban*, often used for landscape designs.

I

INTRODUCTION

FIRST APPEARANCE OF
JAPANESE PRINTS IN EUROPE

CAPTAIN OSBORN'S "JAPANESE
FRAGMENTS"

FRENCH AND AMERICAN COLLECTORS

ÆSTHETIC CHARACTERISTICS
OF JAPANESE PRINTS

CHAPTER I

INTRODUCTION

THE interest of European and American collectors in Japanese colour-prints is of comparatively modern origin, and dates approximately from the time when Japan was thrown open to the outside world, and her art products became accessible to the foreigner, a process accelerated, at the beginning, by the keenness of the natives to acquire in exchange European culture and manufactures to the disparagement of their own arts. True, they soon found out their mistake, but in the interval the eager dealer and collector from abroad had made good use of their opportunities, particularly where colour-prints were concerned.

These prints first made their appearance in France, via Holland, whence they came from the Dutch trading at Nagasaki, in the early part of last century, about 1815. They were, however, considered only as curiosities in those days, without any appreciation of their artistic merit. As it is said that they were merely used by the Dutch at Nagasaki as wrappings for parcels, when dispatching goods to Europe, or stuffed in bales, their condition on arrival would hardly conduce to a proper appreciation of their merit as works of art. The prints of Utamaro are supposed to have been the first to thus leave the land of their origin and be seen in Europe.

M. Isaac Titsingh, who died in Paris in 1812, was for many years an official of the Dutch company trading at Nagasaki, and amongst his collection of Japanese art objects, books, etc., were a few (less than a dozen) colour-prints, probably prints by Utamaro. As far as any definite records tell us, M. Titsingh's prints were, most probably, the first to find their way into Europe at the hands of a collector, apart from any which arrived as wrappings for merchandise.

The earliest mention of Japanese prints that the writer has been able to discover in any book published in this country is to be found in an interesting, but now rare work, of 139 pages, entitled *Japanese Fragments*, by Captain Sherard Osborn (London, 1861). This book contains six reproductions of prints by Hiroshige, coloured by hand, and various cuts in the text, mostly taken from Hokusai's book *Hundred Views of Fuji*, which Captain Osborn had brought back with him to England.

He had been in command of the frigate which conveyed our ambassador, Lord Elgin, to Yedo Bay, on a mission which resulted in the signing of the treaty of 1858, based on the similar treaty just previously concluded between Japan and America. These treaties, by which certain ports were opened to foreign trade, and at which foreign settlements were established, marked the termination of Japan's two centuries of seclusion from the outer world.[1]

Captain Osborn's prints, then, must have been amongst the very first examples to be seen in this country, and he certainly, by his reference thereto, appreciated them as much

[1] Since writing the above, the author has seen mention of another book dealing with Lord Elgin's mission to Japan, written by Oliphant, and published a year or two earlier than Captain Osborn's, in which four colour-prints are reproduced.

for their artistic merit as for their (in those days) curiosity. He says in his Preface : " I have found much encouragement in being able to illustrate my fragmentary tale of the strange things of Japan with a series of beautiful illustrations, bought during my stay in the city of Yedo."

In allusion to one of the coloured illustrations, a reproduction of one of Hiroshige's scenes in his " Sixty Odd Provinces " series, he writes : " Even the humble artists of that land become votaries of the beautiful, and in such efforts as the one annexed, strive to do justice to the scenery. Their appreciation of the picturesque is far in advance, good souls, of their power of pencil, but our embryo Turner has striven hard to reproduce the combined effects of water, mountain, cloud, and spray."

Little did our author imagine, when he penned these words, that the day was not far distant when " our embryo Turner " would be considered one of the two greatest landscape artists of his or any other country, and that one of his masterpieces would fetch over ninety pounds in the auction room. (See note, Appendix II.)

Elsewhere Captain Osborn makes reference to the realism which these humble artists conveyed into their designs, in the following words : " These native illustrations bring before us in vivid relief the scenery, towns and villages, highways and byways of that strange land—the costumes, tastes, and I might also say, the feelings of the people—so skilful are Japanese artists in the Hogarth-like talent of transferring to their sketches the characteristics of passing scenes."

Coming from a writer who had visited Japan before it had adopted the notions of Western civilization, and while

it yet remained the country of Hokusai and Hiroshige, who knew so well how to portray it, these appreciations of their pictorial art have an added interest at the present day.

Paris appears to have been the centre in which Japanese print collecting was first seriously taken up in Europe, from about the year 1885 onwards. Amongst French collectors of this time M. de Goncourt stands out as one of the most important, and his volumes on Utamaro (1891) and Hokusai (1896) are standard works on these two masters of Ukiyoye. The dispersal of several important collections took place in Paris between the years 1890 and 1900, thus giving to Paris a pre-eminence amongst print collectors, and helping to extend a knowledge of the art to a larger circle, which had hitherto been confined to a few connoisseurs.

These sales included the following collections: Burty (March 16–20, 1891); an amateur (anonymous) (June 19–22, 1891); Duret (February, 1897); and Goncourt (March 8–13, 1897). The Hayashi sale, probably the largest private collection ever dispersed at auction, was held in Paris, June 2–6, 1902.[1]

American collectors, however, were the first in the field, or at least, if not earlier than the French, took up the serious study of this new art much in advance of amateurs in this country, while German collectors were the last to do so.

Americans, also, were much more fastidious in what examples they admitted into their collections, and insisted more on condition than collectors in this country were at first wont to do. Consequently French and American collections show a higher standard, and contain a larger pro-

[1] *Vide* Bibliography in Von Seidlitz's *History of Japanese Colour-Prints*.

portion of fine examples of the work of artists whose designs are rare than is the case with other countries.

Prints, therefore, which are the pride of these collections rarely find their way to London, so that the English collector has a somewhat limited field wherein to acquire these art treasures, there being many of the rarer and more desirable prints he cannot hope to possess. Moreover, fine examples of almost any artist appear to be getting more difficult of obtaining as each year passes. The dispersals of large private collections in this country have been few and far between during recent years, the Danckwerts sale, in July, 1914, being the most important one, followed by the Baker sale, in February, 1916.

'The charm which old Japanese colour-prints undoubtedly have for those who come under their spell, even when they cannot at first understand their language, lies in their pure beauty of decorative treatment combined with totally different canons of drawing. They are so different that they compel attention, so that, once their conventions are understood, one becomes fascinated by their beauty and simplicity of drawing. Western art distracts and irritates by its unnecessary, and often meaningless, detail in attempts at realism; the Japanese colour-print designer wisely understood the limits of his art, and made no attempt to copy Nature, though, if he choose, he could—as in his drawings of flowers, birds, and insects—attain to a realism far beyond that reached by his Western confrères. He allows no extraneous details to divert attention from the subject of his picture, which he presents in such a fashion as shall hold the mind to the exclusion of all else.'

Few of the many thousands who glance at the large

pictorial advertisements on our street hoardings to-day realize to what extent the great improvement in their design, which has become evident within the last fifteen years or so, is due to the art of these Japanese craftsmen of the eighteenth and early nineteenth centuries. These prints, indeed, owe their origin to the large theatrical posters which were displayed outside the popular theatres of Yedo. To the modern designer of posters they offer superb examples of the correct use of bold outline in conjunction with large masses of colour, and of the most effective manner of grouping figures in a design. Their influence in many a pictorial advertisement, not only on street hoardings (an influence all to the good, as any one who remembers the hideous posters of twenty to twenty-five years ago will admit), is at once apparent to all who have seen and admired the beautiful productions of the Ukiyoye school of Japan.

II

HOW COLOUR-PRINTS WERE PRODUCED

THE TECHNIQUE EMPLOYED

THE UKIYOYE SCHOOL AND ITS FOUNDERS

THE OSAKA SCHOOL

MODERN COLOUR-PRINTS

DECLINE AND FALL OF THE UKIYOYE SCHOOL

CHAPTER II

HOW COLOUR-PRINTS WERE PRODUCED: THE UKIYOYE SCHOOL

OLD Japanese colour-prints are printed on a sheet of mulberry-bark paper, and are the product of three different craftsmen: the artist who drew the original design, the block-maker or engraver who transferred the design to the wood, and the printer. A block was cut for each colour, in addition to the outline or key-block.

The drawing made by the artist, with whose name *alone* the print is generally associated, was done in indian ink with a brush on very thin paper.

This was passed to the engraver, who pasted it, face downwards, on the wood block (wild cherry wood) and, cutting through the paper, transferred the outline to the block, afterwards removing the superfluous wood between the lines with chisels and gauges, and so producing an accurate negative in high relief. Prints which are very early impressions from the block often show the marks of the cutting tools and the grain of the wood.

The artist's design was therefore destroyed, a fact which should be borne in mind when offered as an original a drawing of which prints are known to exist, thus proving it to be a reproduction.

There is, of course, the converse of this, as there are in existence to-day original drawings which were never used for the production of prints therefrom, as, for example, certain designs drawn by Hokusai for the " Hundred Poets " series, but not found as prints. (See note, Appendix II.)

To economize wood both sides of the block were engraved, the back being used either for another stage of the same print or for a different print altogether.

From the outline or key-block a series of proofs were taken, on one of each of which was painted by the artist the part or parts of the print to appear in each separate colour ; from each proof so painted was cut an equivalent block, though if two colours were widely separated they might be put on one block.

When all the required blocks were cut they were then passed on to the printer, who painted the colours on the block with brushes, thus making possible that delightful gradation of colour which is one of the charms of these colour-prints. A sheet of damped paper was laid on each block in turn, and the impression rubbed off by hand with a rubber or pad called a " baren." Correct register was obtained by means of an angle cut in one bottom corner of the block and a straight edge in the other. A single complete print was not printed off at a time, but several impressions were taken off each block in turn until it became necessary to recharge it with colour. Each impression being taken in proper rotation, all colours are of equal intensity. The reader may ask why it was necessary to have a separate block for each colour, instead of applying all colours on one block. The reason is that if done so, the colours would run into one another, and those first applied would dry before

the painting was completed, and in consequence would give a weak impression compared with those applied last.

The whole process, therefore, was hand-work in the fullest sense of the word, and was vastly superior, both artistically and technically, to any modern facsimile reproduction.

Strictly speaking, those prints are not prints as understood in the modern sense, since no printing press was used, and the colours are not from inks, but from paints mixed with rice-paste as a medium. The process was really a method of producing a painted drawing in large numbers from a hand-coloured block.

There has recently grown into vogue a certain amount of prejudice against Japanese colour-prints, on the ground that they are as mechanical as chromos. But since, as stated above, the whole process of production is hand-work in the fullest sense of the word, the Japanese print is a perfectly legitimate form of art, and it can in no way be compared with modern mechanical reproductions. True, the work of the engraver was purely mechanical in that his sole province was to reproduce, line for line, and dot for dot, the design given him by the artist. But, at the same time, it meant a manual dexterity which lifted his work far above the level of that produced by any machine, while no mechanical process could take the place of the printer's hands in the application of the colours and give such charming results.

These prints were produced almost entirely by the artists of one school, the " Ukiyoye," or popular school of painting. This school had its beginnings in a movement which arose in Yedo, in the seventeenth century, for a

pictorial art which, freed from the age-long traditions and conventions of the classic Tosa and Kano schools of painting, should satisfy the artistic longings of the masses, to whom these schools were closed.

The Tosa school, founded early in the thirteenth century, formed the courtly school patronized by the Mikado and his Court; they depicted mainly Court scenes and battle subjects. The Kano school, on the other hand, founded in the second half of the fifteenth century, and upholding the Chinese style of painting, was the special care of the *Shoguns*, the real rulers of the country, the Mikado being the spiritual head, but devoid of any power, and little better than a prisoner in his capital.

Both these schools, therefore, were in the nature of rivals, but both gradually fell into a state of decay. Both followed certain fixed conventions; the realistic portrayal of contemporary life, such as the Ukiyoye school depicted, they considered vulgar.

The artist who first broke away from these traditions to evolve a style of his own was Iwasa Matabei (1577–1650), an aristocrat by birth, who studied first in the Tosa school, but later went over to the Kano school. To him was first applied the epithet Ukiyo ("passing world"), a term gradually extended to all the artists who followed his lead.

Matabei and his immediate followers worked only as painters, and it is not unlikely that their abandonment of ancient classic forms for popular subjects would not in itself have been sufficient to popularize their work, had it not been for its subsequent alliance with the hitherto little-developed art of wood-engraving, which was used in a somewhat primitive style for the illustration of books.

Through this conjunction of artist and wood-engraver in the time of Hishikawa MORONOBU (1638–1714), in the second half of the seventeenth century, was found the means of producing designs in sufficiently large numbers, and at a low enough cost, to enable even the poorly paid artisan to satisfy his artistic cravings. The origin of the Japanese colour-print, as we know it to-day, is another instance of the truism that necessity is the mother of invention.

Without the developments brought about in the time of Harunobu, and attributed to a certain engraver and printer, the art of the Ukiyoye school might have remained restricted to the few, instead of being a source of pleasure to thousands.

" It must be granted that the colour-prints of this school constitute the fullest and most characteristic expression ever given to the temper of the Japanese people." . . . " The colour-print constitutes almost the only purely Japanese art, and the only graphic record of popular Japanese life. Therefore it may be regarded as the most definitely national of all the forms of expression used by the Japanese—an art which they alone in the history of the world have brought to perfection." (A. D. Ficke, in *Chats on Japanese Prints*. London, 1915.)

It is thanks, also, to this discovery of a means of rapid and cheap reproduction that so many prints have survived to delight the art-lovers of to-day. When we remember the frail nature of these prints, the numerous fires which constantly broke out in Japanese towns and villages, the uses to which they were often put, as decorations on paper partitions, screens, fans, kites, or otherwise treated as mere ephemera, their production must have been enormous for so many to have survived for our delectation. It is indeed

surprising that any examples of the work of the early masters should have survived so long at all, from the days when the output was comparatively small. It probably reached a maximum during the closing years of the eighteenth and the first half of the nineteenth centuries.

With rare exceptions the artists of the Ukiyoye school were drawn from the artisan class, for whose delight they designed these prints, and were consequently ignored by the upper aristocratic class, the subjects they presented being beneath the dignity of a noble or *samurai*. As a consequence, the Japanese taste for prints was hardly existent when Europe and America first discovered them, until it was too late, and they woke up to find them carried off by the foreign dealer and collector.

It was not until the time of HARUNOBU (1725–1770), about the year 1760, that the multi-coloured *print*, in which the colours were impressed from blocks as distinct from colour applied by hand to the print itself, came into being, thanks to improvements discovered by a certain printer and engraver in the art of colour-printing, chiefly in connection with the accurate register of the same sheet on several blocks. Previously the outline print had been sparingly coloured by hand or, as a development from this initial stage, at first one-colour and then two-colour blocks were introduced.

Harunobu, therefore, may be regarded as the originator of the polychrome print as we know it to-day, the forerunner of a long line of artists of varying ability, many, indeed, of those belonging to the period of the decline, towards the middle of last century, producing work of little

or no artistic merit. The best period lay between the years 1760 and 1825 ; after this, with the exception of the work of Hokusai and Hiroshige, it rapidly declined to extinction upon the death of the latter in 1858. An offshoot of the Ukiyoye school was formed by the Osaka school, founded about 1820 by the pupils of Hokusai and Kunisada. It produced actor portraits and theatrical subjects, and also, more particularly, *surimono*.

The art of the colour-print artist seems to us all the more wonderful when we remember that, at the time these prints were being produced in Japan, Europe had only the coarsest of picture books and the roughest of wood-cuts to show as an equivalent, while they were sold in the streets of Yedo for a few pence. Could their artists have foreseen the prices which their work commands to-day they might well have dropped dead from astonishment.

Even at the present day no Western pictorial art can approach the artistic excellence, in composition, line, and colour, of these prints produced a hundred to a hundred and fifty years ago ; and it is to be regretted, from an artistic point of view, that the art has been so completely lost.

A new school of artists has, however, sprung up in recent years, but their work bears the obvious stamp of having been produced for export, and tends to mere prettiness of the chocolate-box order.

The best that can be said for this school is that it shows an improvement, at least in colour, over the very bad work of the opening years of the Meiji period (1868–1880), when the designs were the veriest travesties of the old work of Ukiyoye, though following, in a remote way, its traditions. The modern school has improved upon the crude and glaring

colours of the early Meiji period, but they do not compare with those of a hundred to a hundred and fifty years ago. The influence of European art is shown in the greater variety of subjects illustrated, and in the disappearance of the old conventions which have yielded to realism. The engraver shows the same skill in reproducing the artist's design, but there is not the same boldness of outline, nor are the blocks cut so deeply.

Landscape, as such, as Hokusai and Hiroshige depicted it, has disappeared, but at the same time it enters largely into other compositions. Perhaps the best colour-print artist of the modern school is Ogata Gekko.

Yoshitoshi, pupil of Kuniyoshi, was the last artist of the old Ukiyoye school, and his long life (1839–1892) embraced the period which saw the extinction of the old school and the establishment of the new. In his prime (*c.* 1875) he was easily the foremost artist, and enjoyed wide popularity.

In the revival of colour-printing by the methods employed by the Ukiyoye school, the chief difficulty, even after the requisite skill in cutting the block has been acquired after years of patient labour, seems to be in the actual printing. Such European and American artists as have produced prints *more Japanico* have always been obliged to employ a Japanese printer to take the pulls.

As a test, a collector known to the writer gave an original outline block to an English printer to try his skill on ; the resultant print was little more than a smudge. Doubtless he used modern printing inks, which would be too thin a medium on a block intended for paint thickened with rice-paste, and would consequently run. (See note, Appendix II.)

No art has had such a meteoric career as that of the Japanese colour-printer. Taking 1745 as the earliest date of the true colour-*print*, in which the colour was impressed from a block as distinct from colour applied by hand to the print itself, it reached its zenith during the period of Kiyonaga and his contemporaries down to the death of Utamaro in 1806.

It remained more or less at its high level of excellence till about 1825, after which date the decline set in surely and steadily, ever hastening with greater rapidity to its downfall as each year passed. For a brief period the advent of Hiroshige arrested the decline, but his genius only threw into sharper relief the inferior work of his contemporaries, who almost without exception began to copy him, in compliance with the insistent public demand for prints *à la Hiroshige*. It became practically, if not actually, extinct upon the death of Hiroshige in 1858.

Thus we see that the art rose, flourished, and finally declined within the space of a little more than a century, a period almost equalled sometimes by that of a single lifetime.

The practical extinction of the art of colour-printing in Japan was due to various contributory causes : the decline in artistic taste of the common people, who were satisfied with coarse actor-portraits and shrieking colours ; the higher cost of living towards the middle of last century—low as it was according to European standards—so that the artisans could not produce them at the price people were accustomed to give for them ; a demand for things European, coupled with a neglect of their own arts ; these finally brought about the extinction of the Ukiyoye school. Also,

the revolution of 1868, when the whole country was in a turmoil, gave the death-blow to the old Tokugawa feudalism, and under its ruins buried all art and humanity, inaugurating an era of gross materialism and one most inartistic. It is hardly surprising, therefore, that the artists, under such conditions, failed to obtain sufficient support, and were, in consequence, obliged to seek a livelihood elsewhere.

"Ancient culture and modern civilization are mutually exclusive notions; Japan has chosen the latter path. . . . That choice, however, compelled her to renounce her past completely, more completely even than Europe, which has been spared such an abrupt transition." (Von Seidlitz, in *History of Japanese Colour-Prints*.)

While, no doubt, the technical skill has survived, it has been nullified by the use of imported European aniline colours, while the soft, fibrous, and silky nature of the paper has also gone.

Such, in brief, was the career—short but glorious—of the school of artists which has given us the most beautiful pictorial art ever created, an art, too, evolved and perfected by a purely artisan class.

One may look in vain through an art gallery or an academy exhibition to find a single picture possessing even one of the first principles of true art. Any old Japanese colour-print, which originally sold for but a few pence, perhaps, in the streets of Yedo, will possess them all: perfect in composition, line, form, and colour.

"There are no coloured engravings in the world that may be compared with those of Japan in the long period from the coming of Torii Kiyonaga to the passing of Toyokuni; the eye is beguiled by a brush stroke of

ineffable calligraphic beauty and by a tender harmony of colour that cheers but never wearies the senses. In most of the popular broadsides of this time an almost feminine gentleness pervades the choice of motive and its treatment. . . . As schemes of dramatic decoration they are scarcely to be passed, and have rarely been equalled ; and the time is not far distant when the sheets which brought to artist and engraver the pittance of a mechanic, and were sold for a vile price in the streets of Yedo, Osaka, and Kyoto, will rank in the estimation of the collector with the masterpieces of the engraver's art." (W. Anderson, in *Japanese Wood-Engravings*. London, 1895.)

III

ON THE FORMATION AND CARE OF A COLLECTION

GROWTH OF INTEREST IN JAPANESE PRINTS

COST OF FORMING A COLLECTION

THE LANDSCAPE PRINTS OF HIROSHIGE

HOW TO REPAIR AND MOUNT PRINTS

THEIR VALUE

THE CARE OF A COLLECTION

PUBLIC *v.* PRIVATE COLLECTIONS

CATALOGUING A COLLECTION

CHAPTER III

ON THE FORMATION AND CARE OF A COLLECTION

THE collecting of old Japanese colour-prints, formerly the hobby of a select few, is to-day finding an ever-increasing number of votaries. As their beauty and charm become more widely appreciated, so do more art-lovers desire to possess them. The result is that prices, particularly for prints by the early masters—known as the Primitives—and for rare examples of later artists, have been greatly enhanced within recent years, so that to form a collection of the first rank, nowadays, would require very ample means. Added to this is the fact, already referred to in our introductory chapter, that collectors in this country, owing to the later period as compared with French and American collectors, at which the serious study of these prints was first taken up in England, have a more limited field of choice.

The would-be collector, however, whose means are limited, need not at once conclude that it is hopeless for him to gratify his desire to acquire these artistic treasures. No art covers so wide a field as that of the Japanese colour-print, nor can any other offer such a varied choice, so that almost any taste and any purse can find material wherewith to form a collection.

By the exercise of care, and by seizing opportunities as they occur, a collection can be formed for a relatively modest

outlay which will be a perpetual source of pleasure to its owner and his friends. The one point to bear in mind is that discrimination is the essence of all collecting ; aim at acquiring copies as near their pristine state as possible, unless a print is some great rarity, when a relatively inferior copy, that is somewhat faded or discoloured, is preferable to none at all. Many a collection has been improved by throwing out the inferior choices of early days.

Again, personal taste is of more moment than mere value. To some, Sharaku's actor-prints, which are extremely rare and cost anything over thirty pounds apiece, will appear as masterpieces to be had at all costs ; others will think them merely ugly caricatures, and much prefer a good landscape by Hiroshige at three pounds.

It is of course desirable, as far as one's means will allow, to have examples of all types and periods, even by relatively minor artists, for the sake of study and comparison. When one has acquired, as a foundation, a collection of, say, a hundred and fifty to two hundred prints of moderate price, up to five pounds each, one can then become more discriminating, and purchase only an occasional fine example by such artists as Kiyonaga, Shuncho, Koriusai, Harunobu, Yeishi, Shunsho, and so forth, and the rarer prints of Hokusai and Hiroshige.

H. Davison Ficke, in his *Chats on Japanese Prints*, gives the following advice to the collector. He gives a list of thirty-two artists as being amongst the most notable, and says : " Each one in the list is important, and a collection that contained even one fine example by each of these designers would represent very fairly the whole scope of the art. In fact, *the beginner will not go far astray if at the*

outset he confines his purchases to the work of the men here listed. . . ."

While this advice is perfectly sound up to a certain point, we beg leave to criticize more particularly that statement in it which we have italicized on the following grounds. Of the thirty-two names in the list more than half are so rare that many a collector has had to wait several years before the opportunity has occurred to acquire even a single example of their work; to others, perhaps, the opportunity has never come. It also presupposes that the beginner is not hampered in his choice by being obliged to restrict his expenditure, but is prepared to give fifty pounds or more for a single print, if necessary. Of the remaining names, four can be readily acquired by a beginner, viz. Hiroshige, Hokusai, Toyokuni, and Utamaro. Four others, Kiyonaga, Harunobu, Toyohiro, and Yeishi, require the exercise of patience and opportunity in varying degree for their acquisition.

We consider it would be more practicable for the beginner to start his collection with good examples of the lesser artists, and then later, with these as a basis, to become more discriminating, and restrict himself to the really important masters in Mr. Ficke's list, otherwise he may be many years in making a beginning. Also, to start a collection by only acquiring the masterpieces presupposes a knowledge and discrimination which a novice cannot have, and which can only be acquired by experience.

It is but fair, perhaps, to quote Mr. Ficke further, as he makes it clear, however, that to obtain examples of the thirty-two artists he mentions is not an easy matter. He says: "A collection containing a really brilliant example

by each of these thirty-two men would cost from three hundred to three thousand pounds to bring together, depending upon the quality and importance of the prints selected." At the same time, we still consider his advice more suitable to the mature collector than to a novice. Though Mr. Ficke's book was published in this country, it embodies the views and aims of American collectors, and is more particularly addressed to them. For reasons stated in an earlier chapter, American collectors are more fastidious in what they admit to their collections, and have better opportunities than their confrères in this country for the exercise of this discrimination.

The period at which the Japanese colour-print was at its best, the golden age of the art, lay between the years 1765 and 1825, that is, from the time of the invention of the true polychrome print about 1764, under the sway of HARUNOBU, down to the death of TOYOKUNI I. Excellent examples of the work of this period can still be obtained at quite moderate prices, some of course much more easily than others ; but a collector should have little difficulty in acquiring a fairly representative set of prints issued between these dates.

The writer's experience is that, amongst non-collectors, the impression prevails that the collecting of Japanese prints is an expensive hobby, and many would-be collectors are consequently afraid to indulge their artistic tastes therein. To remove this conception is one of the objects of this volume.

As stated at the opening of this chapter, Japanese prints can be had at all prices, from a few shillings to many pounds.

While the low-priced prints contain much worthless

rubbish, excellent landscape subjects by Hiroshige can be obtained for two to five pounds, provided discrimination is used, as there is much work bearing his signature on the market printed *after* his death, which is better avoided.

A comparatively cheap print, provided it is a genuine old one and in good condition, is preferable to a modern reproduction of a rarity.

It is difficult to give any general indications as to what should be paid for prints. Much depends on circumstances, and everything on condition. According to its state, a print might be worth fifty pounds, five pounds, or only two pounds. The writer has had excellent first edition copies of prints by Hiroshige offered him at ten to twenty shillings each, for which twice or thrice that sum has been given in an auction sale ; but the collector who obtains a really fine Hiroshige print from one of his rarer series in good condition for less than three or five pounds is lucky.

Recently, that is during the last year or two, good Hiroshige landscapes have been fetching high prices in the auction room, and prints which formerly went for twenty or twenty-five shillings now change hands for double, or more than double, that sum. This applies more particularly to his Tokaido views ; the rarer series have always fetched comparatively higher prices.

There is an enormous number of inferior Hiroshige prints in existence which, from an artistic point of view, are of very little value. So great was the demand for his work as a landscape artist (due chiefly to the fact that, for a certain period, from 1842 to 1854, prints of courtesans and actors were forbidden by law) that, in order to produce prints in sufficient quantities, the printing was hurried, so that the

outline and colours did not register, neither were the colours well graded.

Again, many of his prints were reprinted in subsequent editions after his death, when the blocks had become worn through constant use, or were recut from an old print, and when European aniline colours were becoming much used in Japan. Such late editions and reprints can be readily detected by the coarse outlines and vicious, staring colours.

Prints of this nature will frequently be met with in his "One Hundred Views of Yedo" series, almost the last work he executed. Copies of the first edition, in fine state, are comparatively rare, and out of the total of 118 prints in the complete set only about a third of them can be described as masterpieces in which the design, printing, and colouring, are excellent. The majority, unfortunately, are very inferior, and are evidently the work of his pupil, Hiroshige II, whose aid he sometimes called in, as it is impossible to imagine from their crudeness that they can be the work of the great master. These remarks also apply to certain views in his last series, "Thirty-six Views of Fuji," a series which he did not live to complete, and also, perhaps, in a lesser degree to his "Sixty-nine Provinces" (1856), and "Views on the Tokaido" (upright, 1855). This last-named series, however, is generally recognized nowadays as mainly the work of Hiroshige II, though the master signed it when completed. This fact accounts for the poor design and colouring of many of the prints in it, well and carefully printed copies being rare; whereas poor ones, with crude colouring, are common. One of the best scenes in this series, when well printed, is the view of travellers entering the village of Fuji Kawa under snow. Another very good

snow scene is the view of Numazu, showing a landscape under deep snow dominated by the peak of Fuji, the contrast being effected by a blue stream winding through the village and two brightly hued figures in the foreground. A third good scene in this series is that showing station Chiryu (reproduced at Plate 5 in the author's *On Collecting Japanese Colour-Prints*).

Mr. Happer, of New York, the well-known authority on Hiroshige, was the first collector to investigate thoroughly, chiefly by the date-seal found on each print, the question of the authorship of the various upright series signed Hiroshige. Previously it was thought *all* vertical prints so signed were by Hiroshige II, but this view is now pretty generally abandoned.

Prints in which some large object, such as a tree-trunk, the mast of a ship, the body and legs of a horse, is thrust prominently into the foreground, blotting out the view, and thus spoiling the whole effect of the picture, may generally be ascribed to Hiroshige II. Prints of this nature often occur in the " Hundred Views of Yedo " series, which, being the most extensive, contains a larger proportion of the pupil's work. His best contribution to this set is Plate 48, *Akasaka Kiri bata*, which he supplied to later editions to take the place of the original block by Hiroshige, which was accidentally damaged or destroyed, probably by fire. It is signed " Hiroshige 2nd," and is considered his best work so signed. It may also be distinguished from the first edition, which is very uncommon, by being a rain-scene.

In all the foregoing series first edition copies *only* are those worth collecting, later issues being of little value,

either materially or artistically. First edition copies in perfect state are comparatively rare, whereas later and inferior impressions outnumber them at least fifty to one, perhaps a hundred to one. The former may be recognized, firstly, by having the publisher's seal and the date-seal upon them ; secondly, by being carefully printed and the colours well graded. Later impressions also often have an entirely different colour scheme, while the repellent harshness of the colours betray them at once.

In the " Hundred Views of Yedo " series, the seals will be found on the margin of the print. Sometimes, as when prints of this series have been mounted in a book, the margins will be found to have been trimmed, thereby entirely or partly cutting off the seals ; an otherwise perfect impression may thus be spoilt.

And here let us add a note of warning : never cut or trim prints in any way. Torn or rough edges may be covered by a mount ; holes in the print itself can be patched from the back, and for this purpose an old worthless print can be kept from which pieces of the right colour can be cut wherewith to make repairs. But beyond this a print should not be touched in any way, and if the collector confines himself to selecting only copies in a good state of preservation, there should be no necessity to do more.

Dirty or creased prints are improved by immersion in water, but they should only be left in long enough to become soaked right through. When wet they should be handled very carefully, else they are easily torn, particularly if they are very thin. They should then be allowed to drain, and afterwards spread out to dry on a flat surface, such as a clean sheet of white cardboard. When dry, it will

be found all creases have disappeared. If pressed between two pieces of board, some of the colour will soak out. Most colours are fast, but the blue in the later prints of Hiroshige, and the purple often found in prints by Utamaro and Toyokuni, are liable to run, particularly the latter colour. *Surimono*, which contain colours from metals, and which sometimes have a very delicate blue tint, known as *surimono* blue, should not be wetted at all. (See note, Appendix II.)

But the novice should not touch a print in any way nor attempt repairs unless he is quite sure beforehand what he is going to do and how he is going to do it. If at all uncertain of what results may be, he should practise on an old worthless print kept for making repairs with. But if a print requires touching up in any way, it is best to leave it in the hands of some one competent to handle it. Even the apparently easy process of mounting a thin print on another sheet of Japanese paper, to strengthen it, is by no means as easy as it sounds if it is to be done smoothly.

In mounting prints, the print should be lightly pasted at the two top corners to a sheet of good drawing-paper, and a white board mount put over it with an opening to fit the print, size 22 in. by 15 in. This is the most effective method of mounting prints which are to be framed ; but as one's collection increases and the prints are kept in portfolios or cases, such mounting will make them very heavy, and necessitate several cases in which to keep them.

It is then better to put them between a folded sheet of thick drawing-paper, with an opening cut in the top sheet to show the print ; this will effect a great saving in bulk and weight.

It is a mistake to paste down each *edge* of a print to its

mount, in order to keep it smooth and flat. This procedure, owing to the print and the mount being unequally affected by the dampness of the atmosphere, does not always have the desired effect ; while a future collector into whose hands the print might come might object to this treatment, and injure the edges in separating them from the mount.

But the chief objection to this practice is that it prevents an examination of the back of the print, an important point when testing for genuineness. It is sufficient to very lightly paste down the two top corners only ; the paper can then be properly examined, if necessary, and the print can be detached easily without injury.

Owing to their size when complete, triptyches are best kept separately like single prints, and so mounted that they can be put side by side to show the complete picture when being inspected.

Seals, and other marks on the margin of a print, outside the picture itself, should not be covered up, but the mount should be cut to show them.

In the " Sixty Odd Provinces " series the seals appear sometimes on the print itself, and sometimes on the margin. First edition copies have the publisher's seal, date-seal, two small round inspector's (or censor's) seals, and, in some views, the engraver's seal. Very early impressions will show the marks of the engraver's tools on the block, and the grain of the wood. (See note, Appendix II.)

The vertical " Tokaido " set has the date-seal and publisher's seal on the print itself, as has also the " Thirty-six Views of Fuji " series.

Though this latter series is dated on each plate 1858, it was not, so the Preface tells us, published till 1859. It

further states that the designs were received in the spring of 1858, that Hiroshige died in the autumn of the same year, and that this series was published as a memorial to him. The set, however, was not complete when received in the spring of 1858, and some of the plates were undoubtedly supplied later by Hiroshige II.

While on the subject of date-seals, it should perhaps be pointed out that the seal *by itself* does not necessarily prove a print to be a first edition copy. Many dated prints, particularly in the " Hundred Views " series, are met with which, by the poor printing and crude colours, cannot be first edition copies. As the date-seals were cut on the block at the time it was engraved, and not stamped on the finished print after being " pulled " from the block, the date thereon is no evidence as to the time of printing.

A dated print, therefore, should be judged by its condition to determine if it is a first edition or not ; that is to say, the printing should be well done, the colours carefully graded, and not staring aniline dyes. At the same time, a collector who sets out to obtain a complete set of a series must not expect to find even all first edition copies of uniform excellence ; the masterpieces are, unfortunately, few. This may have been due to the artist superintending the printing of those views only which pleased him most, or which he thought would be more popular.

To revert to the question of prices, experience is the only real guide as to what should be paid for any particular print. Provided a print is in good condition, colours fresh, outline sharp, paper not discoloured nor worm-eaten, it is as a rule worth its price. Fresh colours, however, are not in themselves evidence of an early impression. As a block

required continually recharging with fresh colour, a very late impression might easily show good colour : one should look instead at the sharpness of the outline.

Poor copies, in which colours are badly faded or the printing is faulty, or in which other defects are apparent, are best left alone, unless the print is some rarity, when moderate defects may be overlooked, though of course the reason for its rarity should be kept in mind.

Thus, Kunisada's portrait of Hiroshige is rare because such copies as are in existence are highly coveted by collectors by reason of the subject, and therefore rarely change hands. This particular print, therefore, is rare by reason of the subject it portrays, and not because it is by Kunisada, whose prints are amongst the commonest.

A print by an artist not in the first rank, or by one of whom little or nothing is known, even though examples by him are very uncommon, is not necessarily of a high value. Thus, work by Yeishin (an example by whom is illustrated in the coloured frontispiece to *On Collecting Japanese Prints*, by the author), a pupil of Yeishi, which is considerably rarer than that of his master, is not rated at as high a value as its scarcity and merit would lead one to expect.

In the same way, the collector may be fortunate to pick up an example by Choki for a sum very modest in comparison to the rarity of his work, notwithstanding the fact that he is a foremost artist. His very rare silver-prints, however (that is, prints with a silver background), are very highly treasured, and must be numbered amongst those desirable art objects which the average collector will probably never have the opportunity to acquire.

Fashion seems, in some degree, to determine the value

of certain prints. There will, perhaps, be a boom in a particular artist at one time ; yet at another values will drop for the same examples. The Great War at first affected prices, so that, on the average, they were lower than before its outbreak, while at the same time competition was less keen ; but recently prices have been on a rising scale, as has been the case with art objects other than Japanese prints. The rarer and really fine prints, however, will always fetch their price, and will always increase in value as time goes on. The writer, however, does not, on this assumption, advocate collecting as a source of investment. While, no doubt, a collection made with care and discrimination will also prove a good investment from a material point of view, if these prints are not acquired for the pure pleasure of their beauty and charm, they are better left alone. Otherwise the perception to sift the good from the bad will be lacking, and without such discrimination no collection is likely to give any real pleasure to its owner or ever be worth much.

The two chief points to be considered in the value of a collection are (1) rarity of the specimens, and (2) their condition.

As to (1) rarity is not, as is often imagined, a question of age, but of quantity. Many people seem unable to grasp this simple fact, but think that because a print is old it must be rare, and therefore very valuable.

Rarity, however, in its turn, must not be confounded with value, a quality which often depends on the foibles of fashion, or because a particular artist happens to be in vogue at the time, quite apart from the rarity, or otherwise, of his work. It sometimes happens, therefore, that a relatively

common print will fetch a higher price than another scarcer example.

The collector should remember, however, that the second quality—condition—is the more important of the two, and he should aim rather at obtaining prints in as fine condition as possible in preference to rarities. Should he have the good fortune to procure a print combining both qualities, he will have attained the highest desideratum of every collector.

Though there are collectors—but their numbers are dwindling—who prefer faded or discoloured prints, because of the mellowness thereby imparted to them, this point of view is, we think, a mistaken one. The chief object of a collector should be to obtain prints as near as possible in the pristine condition in which they left the printer's hands, so that we may see in them the artist's individuality. To prefer discoloured or badly faded prints (slight fading due to age is not detrimental, as the colours all tone in an equal degree) to fresh ones is akin to choosing a piece of cracked porcelain in preference to a perfect specimen.

Certain colours, however, particularly in prints by the earlier artists, undergo a complete transformation in course of time. Thus a certain blue may change to yellow ; pink, one of the most fugitive colours of any, fades altogether. White—but rarely used—and a certain red, both made from lead oxide, turn black with exposure. A rose-red, used in the early two-colour prints, like that illustrated at Plate B, may turn a yellowish tinge.

Surimono, in which colours were employed made from metals, e.g. silver, gold, and bronze, are even more susceptible to light, and extra care should be taken to preserve them in all their original brilliance.



For this reason, therefore, it is best not to keep prints—at least, not the better examples in a collection—hanging on a wall for any length of time, and under no circumstances to allow bright sunlight to fall on them. If a collector wishes to decorate his walls with them, they should be hung where no bright sun will fall on them, and they should consist of comparatively cheap examples, of which large numbers exist, so that should they fade in course of time, no particular material or artistic loss is occasioned.

The better and more valued treasures in a collection, particularly if they are unusually good copies, should be kept out of the light in portfolios or suitable cases. For the collector should remember that he is laying by treasures for future generations; that these prints represent what is practically, if not actually, a lost art; and that as time goes on they will become scarcer and scarcer. Upon the care, therefore, expended upon their preservation to-day will depend the enjoyment of art-lovers of future generations.

It is, perhaps, to be regretted that every year an increasing proportion of the number of prints still in existence find their way, either by purchase or bequest, into public museums and institutions, where they do not, as a rule, receive the care which is their due.

If they are hung in galleries exposed to sunlight they fade, and will in time disappear altogether. The general public pass them by as something they neither appreciate nor understand, largely because they lack guidance or instruction; while the interested inquirer is left to wade as best he may through a chaotic mass of often loose and unmounted prints.

This opinion, that prints are better in a private collection

than in a public museum, has been criticized on the ground that there are many people of taste who cannot afford to be collectors, and who manage to get much real pleasure out of a museum. The writer would be the last person to quarrel with this statement, but, unfortunately, while museums are most appropriate for the display and study of art objects in general, they are not, for reasons given above, suitable for the display of colour-prints unless special precautions are taken for their preservation.

Beyond the exhibition in the Victoria and Albert Museum, towards the close of 1913, of a selection of prints from the Harmsworth collection, the writer cannot recall any other occasion within recent years when a really representative exhibit of Japanese prints has been made in a public museum or institution. The ordinary visitor, for example, to the British Museum might traverse the whole building without knowing such prints existed, the collection therein only being shown to the interested inquirer.

A representative collection might well be exhibited at both institutions for a few months at a time and then changed, care being taken to protect them from too strong a light. But it is essential all prints be fully described, with the artist's name and subject illustrated, otherwise no general interest is aroused, and people pass them by as something beyond their comprehension. (See note, Appendix II.)

Americans recognize much more fully than we do that educational work is an important function of a museum, and that the preservation of rare and beautiful objects is not its sole purpose. A museum should help the public who visit it to enjoy its treasures, instead of gazing at them as mere curiosities which, in nine cases out of ten, they do

not understand. The institution of an official guide in the British and South Kensington Museums is a step in the right direction towards making the national treasures better appreciated.

Mr. Ficke, already quoted above, expresses similar opinions as the writer as to the desirability of prints being in private collections rather than in a public museum. He says: "In public collections the prints are of service or pleasure to almost nobody; while in the private collections their service and pleasure to the owner and his friends is great, and the same opportunities are easily opened to any one who is qualified to profit by them. Therefore it seems better that, upon the death of a collector, his prints should be sold; in order that, as Edouard de Goncourt directed in the case of his collection, those treasures which have been so great and so personal a delight to the owner may pass on into the hands of such others as will find in them the same satisfaction." "'My wish is,' he wrote in his will, 'that my prints, my curios, my books—in a word, those things of art which have been the joy of my life—shall not be consigned to the cold tomb of a museum; . . . but I require that they shall all be dispersed under the hammer of the auctioneer, so that the pleasure which their acquisition has given me shall be given again . . . to some inheritor of my own taste.'"

As to the best method of cataloguing a collection, particularly one which is being added to from time to time, the writer, after trying various methods, has found a loose leaf book (size 4 in. by 7 in.) the best, in which each print has one page allotted to it, containing all information, such as title, when and where obtained, and so forth. Each print

as acquired can then be entered in the catalogue in its proper place, under its particular artist, and in its correct series, if it belongs to a set such as Hiroshige's "Tokaido" views, or Hokusai's "Views of Fuji." Abbreviated particulars are also entered on the bottom of the mount under the mat, and prints are numbered consecutively as acquired.

IV

FORGERIES, IMITATIONS AND REPRINTS

MODERN REPRODUCTIONS AND THEIR DETECTION

CRÊPE PRINTS

CHAPTER IV

FORGERIES, IMITATIONS, AND REPRINTS

AS is the case with almost anything a person may collect as his fancy dictates, the collector of old Japanese colour-prints has to be on his guard against forgeries, reprints, and modern reproductions.

There is nothing to be said against reprints or reproductions, which are honestly sold as such ; the danger is they may be used by the unscrupulous to deceive the unwary, and the object here is to show how they may be distinguished from the genuine article. Instances are not wanting where certain reproductions have been made with such skill that experts have been deceived by them, until an accidental comparison with an undoubted genuine copy has revealed the fraud.

But instances such as this are rare, and are confined to prints whose rarity (and consequently higher value) make it worth while to go to the considerable trouble and expense involved to produce a facsimile such as will deceive the cleverest. In such instances it will be noticed that great care has been taken to imitate the colours, not as they were when the genuine print was first issued, but as they should be to-day, faded and softened in the course of time, thus rendering their detection more difficult. The average reproduction, however, is generally so obvious once its defects

have been learnt that no collector need be deceived by it. A golden rule is, if at any time suspicious of a print, yet unable to say exactly why, but feeling by intuition that there is something wrong with it, discard it.

Reproductions, then, are prints taken from a modern wood-block cut from an original print, or from a photographic process block. Generally the former process is the one employed.

Reprints are prints which have been taken from an original block, but so long after the block was cut that the outline is coarse and defective and the colouring poor, usually from modern aniline dyes.

So long as any of the old blocks are in existence, such reprints are always possible, but comparatively few of the many thousands which were engraved exist to-day for such use. It is simpler to make reproductions.

Reprints, however, are not a modern invention ; it is known the Yedo publishers sometimes sold their discarded wood-blocks to publishers in another town, who skilfully recut them where badly worn, and sold prints from them. As such prints were naturally issued after the death of the artist who originally drew the design for them, they were often artificially aged by exposing to the fumes of charcoal, by means of tea-stains, and dirt. In the absence, therefore, of clear evidence (e.g. a Yedo publisher's mark) as to genuineness, discoloured and worm-eaten prints should be suspect.

Forgeries are, as the term implies, prints produced in the style and bearing the signature of some well-known artist, done either during his lifetime by a rival artist, or after his death.

Forgeries, Imitations, and Reprints

Practically the only guard against forgeries, particularly against those done during an artist's lifetime, is a close study of his work in prints about which there is no question as to their genuineness, whereby the collector will discern at once, by the characteristics of the drawings, whether it is the work of the master or that of an imitator. Forgeries, however, are rare, and are confined to the work of comparatively few artists. Utamaro, owing to the great popularity he enjoyed, suffered considerably in this respect, so that he was obliged, for the sake of his reputation, to sometimes sign himself " the real Utamaro." However, he only used this signature on prints which had his especial approval, and consequently it is not often met with.

The old publishers did not hesitate to forge the signature of an artist whose prints were in great demand upon prints by another which did not sell so readily. This was accomplished by cutting out of the block the real artist's signature and letting in a fresh piece of wood in exactly the same place with the forged signature of another designer. So neatly was this done that the finished print showed no sign of the block having been tampered with.

To supply the demand for prints by Utamaro, publishers employed the pupils of his school who made use of his signature. But every artist has his own idiosyncrasies, as revealed in the pose of a head, the drawing of the features, the fold of a robe, or the curve of a finger, which cannot be exactly copied, and which distinguishes his own work from that of his imitators.

In the same way the collector must learn to distinguish between the work of different artists who used the same artistic name, though not at the same time, as such would

have been contrary to professional etiquette. Sometimes when an artist assumed another artistic name he bestowed his former name upon his chief pupil, as a recognition of merit ; or, as was more common, the leading pupil adopted the name of the master upon the death of the latter. Such is the case with Toyokuni, a name which was used by at least five different persons, thus carrying it down to quite recent times. With only three, however, are we concerned here, whose work appears to be confused, one with the other, to some considerable extent.

Toyokuni I died in 1825 ; Kunisada, his pupil, adopted the name in 1844. There is, therefore, at least nineteen to twenty years' interval between the prints of these two bearing the signature of Toyokuni, and in this interval prints underwent considerable change in drawing, and particularly in the colour-scheme employed. Toyokuni's colours are soft and pleasant compared to Kunisada's, which, by 1845, were becoming crude and harsh. Another distinguishing mark is that Kunisada's signature of Toyokuni is frequently enclosed in a cartouche, a device *never* employed by his master. It is not, however, so easy to distinguish between Toyokuni and his other pupil—and adopted son—Toyoshige, though close study will reveal their different characteristics. Toyoshige, on the death of his master, married his widow, and adopted his name, which he used for the remainder of his career.

The majority of his prints were produced within this period, and are signed either " Gosotei Toyokuni " (in which case no confusion is caused), or merely " Toyokuni." In this latter case, as his prints are much more akin to his master's both in style and colouring, it is sometimes difficult


相売色百景
豊國画


浪辺の浮名備
市川男女蔵
葛城山一位坊の精天
尾上松助

to say which of them is the real artist. Toyokuni I's signature, however, is generally more carefully written, and familiarity with their respective scripts will enable the collector to distinguish between them fairly readily. Kunisada never recognized the claims of Toyoshige as Toyokuni II, as he frequently signed himself " the second Toyokuni."

To revert to modern reproductions and their detection, both the paper on which they are printed and the colours used form a fairly ready means by which they can be distinguished from the genuine old print. Old prints are upon a peculiar paper difficult to describe, but easily recognized with practice, while their soft, mellow colours are almost impossible to imitate. Thanks to modern processes of reproduction, the outline of an imitation can be, line for line, exactly like the original ; but even if the paper should be a close imitation, the colours at once proclaim its modernity and afford the safest guide to genuineness. They are flat and muddy in hue, and lack the soft brilliance of the old colours ; in fact, the difference is usually so marked that it seems hardly likely that any one with an eye for colour and harmony would be deceived by them.

The writer has noticed, however, that many people judge the age of a print solely by its appearance ; that is, if it is fresh and clean they put it down at once as quite modern ; if faded and discoloured, it must be old. Such individuals seem unaware of the fact that if there is one thing easier than another to imitate, it is age. Freshness, apart from any other evidence, should never be regarded as a sign of recent printing, any more than discoloured paper, faded colours, or damaged condition, such as worm-holes, are necessarily the adjuncts of an old print. Such, indeed, are

the first devices the forger calls to his aid to deceive the unwary. Another source of error in judging the age of a print solely by its appearance lies in the water-lines which appear in old prints in good, clean condition, and which can be seen in any " laid " paper of present-day manufacture. Prints as far back as 1700 have these water-lines in them. The water-lines in modern paper merely represent the attempt of the present-day manufacturer to copy the Japanese, because genuine Japanese paper is recognized as being the best in the world.

The freshness of a print is due to the fact that it has spent the greater part of its existence stored away with others as stock copies, that is, remainders of unsold editions, and has only been brought to light long after it was printed. The " remainders " of a modern book publisher is no new expedient for disposing of surplus stock. Also it should be remembered that, except for a few specially chosen prints, the Japanese did not expose their pictures, as we do, on the walls of their houses, but they spent the greater part of their existence stored away, and were only brought forth to be looked at on some very special occasion, or for the benefit of an honoured guest. The prints, however, of some special favourite, as Utamaro or Yeishi, were frequently used to decorate the paper screens and partitions which are such a feature of the Japanese home. They consequently suffered considerable wear and tear in course of time, and became discoloured by the fumes from the charcoal fires used for cooking and warming. The writer has seen more Utamaro prints damaged in this way than those of any other artist, in some cases the outline and colour having disappeared altogether and leaving only the black mass of a coiffure.

If an old print be held up to the light and looked at through the back, the whole picture will be seen as clearly as from the front ; in a modern one, only the patches of colour will appear. This is due to the fact that the old paper was absorbent.

The grace and beauty of composition, the excellence in the sweep of the lines, the rich and glowing, yet perfectly harmonious colours, which are characteristic of all old prints, are lacking in modern ones.

In this category (i.e. of modern work) should also be included prints issued between the years 1865 and 1880, in which the technique employed was the same as in genuine old prints. Such prints, by their crude and glaring colours made from aniline dyes, and often careless printing, which shock every artistic sense, may be at once dismissed as worthless. Sometimes, however, the actual printing is very good, the outline being sharp and the register perfect, showing that the technique employed could be as excellent as formerly, but was nullified by the bad colours used.

It was also about the year 1860 that the print on *crêpe* paper first made its appearance, a large number of the later prints of Kunisada, and of his innumerable pupils, being treated in this fashion. Doubtless the process was adopted in order to counteract in some degree the viciousness of the crude colours used from this date onwards, as it certainly has this effect. Modern reproductions are often treated in the same way.

The *crêping* process is carried out on the print itself, several being treated at the one time, and has the effect of reducing it in size by about one-fifth. If a print so treated is damped and then carefully rolled out, it will resume its

original size, and the process is remarkable in that every detail of the design is preserved to an extraordinary degree, the reduction being carried out equally in every direction without the slightest distortion.

It is just the prints of the latter half of the nineteenth century of which there is such an abundance to-day, and against which the novice should be warned, as he is apt otherwise, in his newly formed enthusiasm, to imagine that such constitute the famous old colour-prints of Japan.

Such, also, are the prints that a collector who goes to Japan is likely to pick up, when he would do better to confine his activities to London. Japan itself has been ransacked long ago by collectors and art dealers from Europe and America, who have left behind only the late and worthless specimens. The Japanese did not realize, thirty to forty years ago, what art treasures they were allowing to leave the country for a mere song ; and now, all too late, they are regretting their loss, and are endeavouring to buy back at far higher prices, both for private and public collections, the prints they once sold for a few pence.

The result is that, on the average, prints fetch considerably higher prices in Japan to-day than they do in London, though the finer and rarer examples probably realize equally high values in any country where there are collectors.

V

ARTISTS OF THE UKIYOYE SCHOOL

KIYONOBU TO UTAMARO

CHAPTER V

SOME ACCOUNT OF THE ARTISTS OF THE UKIYOYE SCHOOL

THE total number of colour-print artists, from the commencement of the school down to 1860, lies between two hundred and fifty and three hundred names. This large number includes artists of varying degrees of ability and productivity, and, considering the relatively short life of the school, gives us an idea of its wide popularity ; but the number with which the collector need concern himself is considerably less than this total—a collection which contained examples by half this number would be a very large one.

For example, the Happer collection sold at Sotheby's in 1909, one of the largest private collections ever put up to auction, contained prints by 182 different artists. The Swettenham collection, another very large collection, sold in 1912, was representative of a hundred artists ; while of the Baker and Hilditch collections, sold in 1916, the former contained examples by about a hundred and the latter by about eighty artists.

The art is generally divided into three or four periods : (i) the *Primitives*, from the foundation of the school by MATABEI to the invention of the true polychrome print in the time of HARUNOBU (*c.* 1765) ; (ii) the second period, from 1765 to the death of UTAMARO in 1806 ; (iii) the third

period, 1806–1825 ; and the fourth, the decline from 1825–1860. A fifth period, known as the downfall, from 1860 onwards, might be added ; but the work of this period is so inferior that it hardly merits attention except, perhaps, from the historical point of view.

Of the above periods, the second and third represent the colour-print at its best, the first being mainly one of development.

It is not proposed in these pages to do more than give a brief summary of the principal artists such as are familiar to collectors. Detailed historical accounts of them and their work are given in other volumes on Japanese prints, whereas we are more concerned with the subjects they portrayed. Some names, however, cannot be omitted even in a brief survey such as this, on historical grounds, even though their prints are to-day very scarce, and but rarely met with. Other artists, again, confined themselves to illustrating books, a branch of print designing somewhat outside our scope.

Amongst the Primitives, MATABEI and MORONOBU have already been mentioned. There is also Torii KIYONOBU (1664–1729), the founder of the Torii sub-school, a school which applied itself chiefly to theatrical subjects. He is said to have first been a designer of the large posters or sign-boards placed outside theatres, and also to have invented the style of scenery still in vogue on the Japanese stage.

KIYONOBU was followed by KIYOMASU (1679–1762), probably his younger brother, whose work to-day is rare.

With regard to Kiyonobu, however, there are in existence prints in two colours, red and green (like that reproduced at Plate B from a print by Kiyomasu), coloured from


春山画



blocks which are signed Kiyonobu, but which must be the work of a second artist of this name, as the first died in 1729, some years before the generally accepted date of the first two-colour *print*, i.e. *c.* 1740. It is generally supposed that prints signed only " Kiyonobu " are by the second artist of this name, while the first always signed in full, " Torii Kiyonobu."

The third head of the Torii school was KIYOMITSU (1735–1785), son of Kiyomasu. His work forms the connecting link between the two- and three-colour print ; though he lived well into the polychrome period of Harunobu, practically all his work is of the former type, so that he must have ceased designing early in life. Like other Primitives, his prints are rare, and are in *hoso-ye* form, or as pillar prints, of which latter he was one of the chief exponents. The beginner should perhaps be warned that Kiyomine, the fifth master of the Torii school, sometimes signed himself Kiyomitsu ; but as he used the full palette of colours common at his time, and as his style is quite different, it is easy to distinguish his work from that of the original master.

A print by him, with this signature, is reproduced at Plate XXVIII in the handbook to the Victoria and Albert Museum collection, and the following plate shows a print by the first Kiyomitsu ; these clearly show the different characteristics of these two artists.

Kiyomine's pupil and son, Kiyofusa, who died as recently as 1892, called himself the third Kiyomitsu on the death of his master in 1868 ; but no prints by him have come under observation, neither has the writer seen any mention of his work.

Contemporary with the Torii school was the Okumura

school, founded by Okumura MASANOBU (1685–1764), one of the most eminent of the early artists. He was at first a bookseller and publisher, and during his life as a colour-print artist used other names. Hogetsudo is, perhaps, the most frequent, in addition to that by which he is generally known. He is said to have invented the lacquer-print, in which lacquer is used to heighten the colours, and his prints are remarkable for the richness of effect produced with only the use of two colours in addition to the black of the outline block. These early two-colour prints are always in green and red, but the latter colour is liable to turn a yellowish tint in course of time. A two-colour print reproduced in Von Seidlitz's *History of Japanese Prints* at page 6 shows the effect produced by this change ; while our Plate B, from a print by Kiyomasu (*c.* 1745), which has preserved its original tints to a remarkable degree, gives an excellent idea of the beauty and richness of effect which these early artists were able to produce with such simple means. Prints by MASANOBU are very scarce.

Ishikawa TOYONOBU (1711–1785) was another important artist of this period, whose later work carries us into the second period. It should be noted that there were two artists of this name, the second being Utagawa Toyonobu, said to have been a pupil of the first. As he died very young, his prints are extremely rare. It was his brother, Toyoharu, who founded the Utagawa sub-school. Another pupil of Ishikawa Toyonubu is Ishikawa TOYOMASA (worked 1770–1780), with whom the representation of children was a favourite subject.

We now come to HARUNOBU, who, by making full use of improvements at this time discovered by a certain printer

and engraver in the art of colour-printing, brought into being the true polychrome print. He shunned actors, whom he despised, and turned his brush to the portrayal of women. Most of his prints are a small, almost square size, and are the earliest examples in which a background is introduced.

We have already referred to forgeries. Harunobu only worked as a colour-print artist about ten or twelve years. During the Meiwa period (1764–1771) there was a great demand by the public for his prints, and after his death Shiba KOKAN (1747–1818) was employed by his publisher to imitate them. This he did, usually not signing his productions, but sometimes signing them " Suzuki Harunobu." He also imitated Harunobu over the signature of Harushige, thus pretending, by using the prefix " Haru," to be his pupil. The advowed work of Kokan is very uncommon, and he is remarkable for his attempts at copper-plate engraving, which he learnt from the Dutch.

Shiba Kokan wrote his memoirs, which were published after his death, and he therein boldly states that he had forged many of the most popular prints signed " Harunobu." If Kokan could deceive the public of his day, it is hardly to be expected that we shall be any cleverer in the twentieth century; but the collector may rest satisfied with the thought that what was good enough to deceive the art-loving Japanese in 1765 is good enough for him, and that Kokan must have been a consummate artist.

What the collector, however, should be on his guard against are *modern* forgeries of Harunobu, who is one of the few artists who have been forged or reproduced during the last twenty years or so to any extent. The chief warning against them are the muddy colours; but in suspicious

cases it is better, if possible, to compare them with undoubted genuine examples.

Almost as famous as Harunobu is KORIUSAI, who worked from 1760–1780, and who is best known by his long, narrow pillar-prints (*hashira-ye*), measuring about 27 inches by 5 inches. As these pillar-prints were intended for internal decoration and use, to hang on the pillars (*hashira*) of a house, far fewer in proportion have survived to our day than is the case with the ordinary full-size sheet. Doubtless a large number were lost in the fires which broke out so frequently, and with such widespread destruction, in Japanese villages and towns ; and that so many prints have survived at all to delight the art-lover of the twentieth century is probably due to the fact that they were not, as a rule, kept in the living rooms, but were stored in a go-down outside the house or in a cellar.

Consequently these pillar-prints are very rare. Apart from their beauty, the wonderful talent displayed in the amount of composition, yet withal without crowding, portrayed on a sheet but five inches wide, excites our admiration for the designers of these narrow prints. Koriusai was one of the few cases of an artist of the Ukiyoye school who was not of the artisan class. He was a *samurai*, or feudal retainer to a *daimyo*, and, on the death of his master became a *ronin*, that is unattached, and took up the calling of an artist as a means of livelihood. In signing his prints, he sometimes dropped the final syllable of his name, putting only " Koriu."

Katsukawa SHUNSHO (1726–1792) is another important artist, whose work consists almost exclusively of actor portraits, often in *hoso-ye* form, which are not very rare, thanks

to his large output, but vary in quality. An example of his work in this form is shown at Plate 26, and represents the actor Sawamura Sojuro as a pedlar, with his pack on the ground behind him. His prints are sometimes unsigned, when, in place of a signature, they are impressed with a seal in the form of a jar.

A distinguished follower of Shunsho's is Ippitsusai Buncho (*w.* 1764–1796), but his prints are exceedingly rare.

We now come to Kiyonaga (1742–1815), who became the fourth head of the Torii school, and in whom, and his immediate followers and contemporaries, the colour-print reached its highest excellence.

Though Kiyonaga was a pupil of Kiyomitsu, he very early in his artistic career abandoned the traditional actor print of the Torii school, and only took to it again at the close before retiring altogether from the domain of print-designing. It is in Kiyonaga that we see the portraiture of women raised to its highest level, a level equalled only by Shuncho : women at their daily occupations, promenading out of doors, or portraits of the most famous beauties of the " green houses."

It was he, also, who first developed the three- and five-sheet print into a single design, though it is noticeable that frequently each sheet is complete in itself, and can be shown, as a separate unit, according to choice, yet the full effect of the artist's intention is only apparent in the whole composition. Previous to the time of Kiyonaga, the *hoso-ye* prints of the Primitives were originally printed in sets of three and then divided, three being engraved on one block as a matter of convenience. Of course, a complete set of such *hoso-ye* prints in the form of an uncut triptych is

extremely rare. Such a print, however, appeared in the Blondeau collection (sale April, 1910) in a *hoso-ye* triptych by Kiyomitsu, representing three pairs of lovers, each under an umbrella. In the Happer sale there also appeared three *hoso-ye* prints from the one block, but these had been divided.

Kiyonaga evidently developed the idea shown in the *hoso-ye* triptych to a triptych composed of three full-size sheets, each printed from their own set of blocks, and capable of being shown either singly or joined together to form a complete picture.

Mention has been made that Kiyonaga did little work in designing actor or theatrical subjects compared to his portraiture of women.

Towards the close of his career, however, he did a well-known set of theatrical scenes, with two and sometimes three actors, in character, in the foreground, and musicians seated in the background.

Like Koriusai, Kiyonaga was one of the chief exponents of the narrow pillar-print, and the average collector will find these less difficult of acquiring than his full-size sheets, though to obtain anything by him requires a considerable amount of patience.

Owing to the position he occupies amongst Ukiyoye artists, collectors are loth to part with such examples of his work as they may possess. Even a somewhat discoloured print by Kiyonaga will fetch £5 to £8 ; while a good, clean copy will be worth £15 to £20, up to more than double this sum, according to its importance ; a fine triptych will probably mean an expenditure of anything from £50 upwards, and for the average collector may be considered as

practically unprocurable, so rarely do such come into the market.

Though SHUNCHO (Katsukawa) was a pupil of Shunsho, as is shown by the prefix "Shun" to his name, yet he would be more correctly described as a follower of Kiyonaga, as, like the latter, he portrays beautiful women. In fact, so akin is he to Kiyonaga that in the case of unsigned work it is sometimes difficult to say as to which of these two artists it should be assigned.

If anything, Shuncho's work is even rarer than Kiyonaga's; he worked between the years 1770 and 1800, and is said to have lived to about 1820.

Another pupil of Shuncho's studio, who followed Kiyonaga rather than the style of his master, was Katsukawa SHUNZAN, who worked between 1776 and 1800, but his prints are very scarce.

The same may be said of SHUNKO, a late pupil of Shunsho, whose prints are also very uncommon. He worked during the first quarter of the nineteenth century, and his signature must not be confused with the Shunko signature of Shunsen, which is written differently. To distinguish between these two, this Shunko may also be read Shun*beni*. Examples of both Shunzan's and Shunko's work are illustrated by single sheets from triptychs at Plates 1 and 2.

A fourth artist who followed the style of Kiyonaga, but who was trained in another studio, was Kubo SHUNMAN (*w.* 1780–1800), pupil of Shigemasa, a very rare artist, whose output was chiefly in the form of book illustrations.

Von Seidlitz says Shunman was also a pupil of Shunsho, but it should be noted that his method of writing the

character for "Shun" is quite different from the form in which Shunsho and all his recognized pupils wrote it. Shunman's prints are very rare.

Other pupils of Shunsho who carried on their master's traditions are (i) SHUNYEI (1762–1819), by some rated even higher than his master; he is noted for his actor portraits in *hoso-ye* form (see Plate 26), and also for his representations of wrestlers (see Plate 28), a subject very few artists attempted, and of which he was the chief exponent. (ii) Katsukawa SHUNKO (worked *c.* 1760–1790), who, like Shunsho, also used a jar-shaped seal in lieu of signature on some of his prints. The "ko" of this Shunko is written in a different character from that of the Shunko mentioned above, who is sometimes described as Shunko II.

A pupil of Shunyei, with examples of whose work the collector is likely to meet, is Katsukawa SHUNSEN, who worked between the years 1790 and 1820. He designed both figure studies and landscapes, employing a very pleasing colour-scheme of rose-pink, apple-green, and a slatey-blue. Another pupil was Katsukawa SHUNTEI (1770–1820), who produced actor prints and wrestlers.

Shunsen, as already mentioned, used the signature Shunkō on his early prints, and should not be confused with the other artists who used this name, both pupils of Shunsho. He also added the name Kashosai to the signature of Shunsen.

Utagawa TOYOHARU (1733–1814) chiefly claims attention as the founder of the Utagawa sub-school, and as the pioneer of purely landscape drawings in the Ukiyoye. It was one of his pupils, Toyohiro, who trained the great Hiroshige, with Hokusai, the greatest landscape artist of

Japan; and another pupil, Toyokuni, had innumerable followers, so that the Utagawa school was the most numerous of any, and carried the art, though in a very debased form, down to modern times. Toyoharu's prints are very rare.

Upon the retirement of Kiyonaga from the field of colour-print designing, we enter upon the period of UTAMARO (1754–1806) and his contemporaries. Utamaro was the son and pupil of Toriyama Sekiyen, a painter of the Chinese school, and was one of the most graceful and popular of the Ukiyoye artists. He is among the best known to European collectors, his being the first colour-prints to be seen in Europe, and is famous for his beautiful figure studies of women, which place him in almost the first rank of Japanese artists. At first Utamaro's work very closely followed that of Kiyonaga, and the example of this period here illustrated in our frontispiece shows clearly the influence of the latter artist.

Towards the end of his career, however, Utamaro's figures lose much of their grace by reason of the exaggerations he employs, drawn out as they are to an impossible length, till one expects to see them collapse altogether.

The Utamaro style is thus well described by Von Seidlitz in his *History of Japanese Colour-Prints*: "He created an absolutely new type of female beauty. At first he was content to draw the head in normal proportions and quite definitely round in shape; only the neck on which this head was posed was already notably slender. . . . Towards the middle of the tenth decade these exaggerated proportions of the body had reached such an extreme that the heads were twice as long as they were broad, set upon slim long necks, which in turn swayed upon very narrow

shoulders ; the upper coiffure bulged out to such a degree that it almost surpassed the head itself in extent ; the eyes were indicated by short slits, and were separated by an inordinately long nose from an infinitesimally small mouth ; the soft robes hung loosely about figures of an almost unearthly thinness."

About the year 1800 these exaggerations were still further increased, so that the head was three times as long as broad, and the figure more than eight times longer than the head. Most of his large head studies date at this period.

His triptyches, however, of which he produced a large number, do not show these exaggerations, except that the figures are very tall, and quite unlike any real Japanese woman. This trait, however, was common to practically all artists who portrayed the human figure, and was more or less an artistic convention as an expression of idealism. It would also appear that the size of a figure was governed largely by its importance in the general composition as the central figure of the design, rather than in proportion to its surroundings.

Utamaro's signature is one of the first with which a collector will become acquainted, as it is one of the easiest to recognize. His early work can be distinguished from his later by the form of the signature, apart from the differences in the drawing of the figures already noted. In the former it is small, compact, and carefully written ; in the latter it tends to sprawl, is written larger, and the character for "Uta" is finished off with a long tail, which does not appear in his early work. The print reproduced in our frontispiece shows his early form of signature. It is his

later straggling form which is found on prints done by his pupils and imitators. Both Toyokuni and Yeizan are said to have forged some of Utamaro's prints, signature and all.

Owing to the manner in which his prints were forged by contemporaries, Utamaro sometimes signed himself " Shomei Utamaro," that is, the real Utamaro, thus signifying particular approval of his own work, but prints with this form of signature are very rare. A print so signed is illustrated at Plate 36.

Utamaro is best known by his figure studies of women, but he also drew landscapes, bird, animal, and flower studies, and a large number of book illustrations.

He had numerous pupils and followers, who may be classed as the Toriyama school, taking the name from Toriyama Sekiyen, the teacher of Utamaro.

At his death in 1806, his pupil, Koikawa Shuncho, married his widow, an apparently not uncommon proceeding with pupils—Gosotei Toyokuni, for example—and assumed the name of his great master till 1820, when he changed it to Tetsugoro.

Many prints signed Utamaro are undoubtedly the work of this second Utamaro, and it is sometimes difficult to say which of them. Generally, however, the difference in the drawing of the figure and face affords the clue, and sometimes the prints are seal-dated, which determines their origin at once, though in this respect it should be noted that sometimes a print is met with, dated a few months *after* Utamaro's death, which, by its characteristics, would seem to be the work of the master rather than that of the pupil.

Thus the writer has in his collection a print signed

Utamaro, and forming one of a series entitled "Seven Designs for Genji Pictures Compared," the "designs" being actually portraits of Yoshiwara beauties. This print is dated 6th month, 1807, that is thirteen months after Utamaro's death (5th month, 1806). Recently another print of the same series, also dated 1807, has come under observation, but is unmistakably the work of an artist superior to the designer of the first-mentioned, displaying as it does the brush of the master. It is not improbable, therefore, that the pupil completed certain series left unfinished by Utamaro himself, the date being engraved on the blocks at the time of publishing. In the same way Hiroshige the Second completed series left unfinished by Hiroshige himself, as for example, his set of "Views of Fuji."

Another, and perhaps the best pupil and real successor to Utamaro, was SHIKIMARO (*w.* 1790–1805), whose work is graceful and with pleasant colouring. Mention should also be made of KIKUMARO (*w.* 1789–1829), who, after about 1795, changed his name to Tsukimaro. Other pupils may be identified by the suffix "maro" to their names.

As mentioned in a former chapter, forgeries, imitations, and modern reprints of Utamaro's work are rather common, particularly of some of his famous and rare triptyches. Thanks to his large output, genuine Utamaro prints are not very difficult to obtain, but of course examples of his earlier and better work are less readily procured than his later output. It is not easy, however, to find copies in first class condition, the paper being often discoloured by exposure to the fumes of charcoal, which of course considerably reduce their value. This was due to their having been at

one time used to decorate screens and paper partitions in Japanese houses.

Utamaro prints are worth from three to five pounds upwards, according to their importance and condition, till we reach his fine triptyches at £20 or £30, up to £100 for a fine copy of a very rare example, while £300 has been asked for a well-preserved set of his famous "silkworm" print, complete in twelve sheets. This print represents the whole process of the production of silk, from the raising of the silkworm to weaving the material, and is one of his prints which has been extensively forged or reproduced.

Another famous and very rare print which has also been reproduced is his triptych showing women diving for shell-fish. Other well-known prints by Utamaro will be found mentioned in Chapter XVIII.

A follower, if not actually a pupil, of Utamaro, whose work to-day is very rare, but who deserves mention by reason of its very graceful quality, is Shunkyōsai Ryokōku. He worked about 1795, and his large head studies are particularly fine. Yeizan's large heads of about 1805 are extraordinarily like those of Ryokōku, both in drawing and colour-scheme, though the latter is, perhaps, a trifle less conventional in drawing the features. A fine example by Ryokōku is herein illustrated at Plate 35, and another excellent one is shown, full page, at Plate XIX in the Catalogue of the Tuke Sale, at Sotheby's, in April, 1911.

Toriyama Sekiyen trained one other artist of the first rank, Yeishōsai Chōki (*w.* 1785–1805), also known as Shiko, a name which he adopted towards the end of his career. Opinions, however, on this point appear to differ, though the balance seems to be in favour of Choki being his earlier

name. This view is borne out by the fact that work so signed is more after the style of Kiyonaga, while that over the signature of Shiko more closely follows Utamaro, whose style did not come into vogue till after the retirement of Kiyonaga, about 1795, though the latter outlived Utamaro by nine years. Owing to this difference of style it was at one time thought that Chōki and Shiko were two different artists, though practically little is known of him but what we can gather from his prints, but these are very rare.

The signature Chōki may also be read Nagayoshi, but the former is the name by which he is more generally known, though continental collectors appear to prefer the latter transcription.

A print by him over the signature Chōki is here reproduced at Plate 2, from a print forming one of a set of five, showing ladies on a large pleasure boat on the Sunoida River. On this sheet, No. 1 of the set, are depicted women preparing the evening meal.

There is also another artist who signed Shiko, known as Shiko II, who worked about 1810, and who was probably a pupil of Chōki. His signature differs slightly from the Shiko signature of Chōki. (See note, Appendix II.)

VI

ARTISTS OF THE UKIYOYE SCHOOL
(continued)

TOYOKUNI TO KIOSAI

CHAPTER VI

ARTISTS OF THE UKIYOYE SCHOOL—(*continued*)

UTAMARO'S principal rival, particularly towards the end of his (Utamaro's) career, was TOYOKUNI (1769–1825), the chief pupil of Toyoharu. Toyokuni's early work consists mostly of studies of women, thus following the style of Utamaro. After the death of the latter he turned his attention to actors, and at one time was looked upon as *the* actor-painter of Japan. His best work is considered his series of actor-portraits in *hoso-ye* form, issued about 1800, but all his early work is good. After Utamaro's death, however, he confined himself to large actor-portraits almost entirely, and from this date his work began to deteriorate, his actors eventually becoming little better than caricatures, with their exaggerated features, squint-eyed, long-nosed, and wry-mouthed, exaggerations which were carried to repulsiveness by his pupil Kunisada.

Toyokuni's powers as the designer of actor-prints will be more fully considered in a later chapter dealing with actor-portraits in general as a subject of illustration.

Toyokuni's output was prolific; but this designation chiefly applies to his later work, of which much survives to-day. His early work is comparatively rare, and may be distinguished, apart from the better quality of the work, both in drawing and colouring, by the signature being more

carefully written, and in smaller characters. At Plate C, Nos. 1 and 2, are reproduced examples of Toyokuni's work at his best, showing that it could be amongst the finest designed by the Ukiyoye school. Illustration No. 1 shows the small, carefully written script of his early signature, combined with graceful and natural figures.

Attention has already been drawn to the various artists following Toyokuni who adopted his name, and the way in which they may be distinguished both from one another and from Toyokuni himself.

Toyokuni's prints being fairly numerous, prices range from twenty to thirty shillings or so for relatively unimportant single sheets, to £5 or £8 for good examples of his early work, up to £40 or £60 for particularly fine triptyches. A rare pentaptych, or five-sheet print, will, perhaps, be worth £80 to £100.

Toyohiro (1773–1828) was a fellow-pupil of Toyokuni. His chief claim to fame lies in his having trained the great Hiroshige; as an artist he was far out-distanced in popularity by the much more productive Toyokuni. While the latter devoted himself to actors, Toyohiro followed his master's preference for landscapes; but owing to his comparatively small output, his prints are rare.

Toyohiro rarely, if ever, drew actors or courtesans; these he left to Toyokuni, a fact which may account for the latter's great popularity, and, in consequence, large output to meet it. Such figure studies as Toyohiro drew are aristocratic ladies, and the scarcity of his prints is very likely due to his unwillingness to descend to depicting actors and courtesans, subjects he considered beneath him. His work is of a quality equal to, if it does not surpass,


十二時
十一月

that of Toyokuni at his best, while at the same time he did not allow it to deteriorate in the manner that the latter did in his efforts to cope with the demand for his prints. Toyohiro was better satisfied to attain a high artistic level and keep it so, rather than lower it for the sake of gaining cheap popularity. The result is his figure studies have a charm and gracefulness which put him almost, if not quite, on a level with Yeishi or Utamaro, while his colours are beautifully soft and harmonious.

In the early days of their career (*c.* 1800), Toyohiro and Toyokuni collaborated in certain series. Plate 1 (No. 2) is a sheet of a triptych showing two ladies and their children watching men at archery practice, from a set entitled "Twelve Months, by Two Artists," this one being for the third month, by Toyohiro.

Another contemporary with Utamaro, and an artist whose work is of charming delicacy and refinement, was Hosoda Yeishi, who worked between the years 1780 and 1810. He is another of the few instances known of a print-designer not being of the artisan class, Yeishi being originally a *samurai* who first studied painting in the aristocratic Kano school, with the result that his prints are more delicate and refined than were those of most contemporary and later Ukiyoye artists. His figures, also, are more natural than those of Utamaro and do not exhibit the latter's exaggerations.

Many of his prints have a beautiful pale yellow background, and the collector is lucky who comes across one of these prints to-day in all its pristine loveliness. Unfortunately, this pale yellow is liable to fade with age, unless in the past it has been carefully kept from over-exposure to the light.

The subjects he portrayed are beautifully attired ladies, in various light occupations.

He also did a series of small, almost square prints, about the same size as a *surimono*, also with a pale yellow background, depicting the popular courtesans of the day on parade with their attendants. He likewise designed some remarkably fine triptyches, examples of which number amongst a collector's greatest print treasures, and in consequence are rarely in the market. Such, needless to say, fetch very high prices.

Lesser prints by Yeishi fetch about the same price as similar examples by Utamaro, but as his output was considerably less—at least far fewer have survived till our day —the average value of his better prints is higher. But even a relatively minor print by Yeishi has so much charm that an opportunity to obtain an example should not be missed.

Modern reproductions of prints by Yeishi are very common, particularly of one by him, full size, showing a tea-house beauty, Kisigawa of Matsuba-ya, seated, and facing to the right, looking at a partly unrolled *makimono*; on the background is a small panel with flower decoration. The collector should carefully examine all prints signed Yeishi.

Yeishi was the founder of a sub-school, the Hosoda school, and had a large number of pupils, of whom the most important were YEISHO, YEISUI, YEISHIN, YEIRI, and GOKYO, all of whose work is rarer, in some instances considerably rarer, than that of Yeishi himself.

Hosoda Yeiri must not be confused with Rekisentei Yeiri who worked about 1810. The former often signed himself " Yeiri, pupil of Yeishi," to avoid this confusion.

YEIZAN (Kikugawa) has already been referred to as a rival and imitator of Utamaro. He was a pupil at first of his father, Kano Yeiji, and worked as a colour-print artist between the years 1804 and 1829. His large heads, after the style of Utamaro, are very fine, but his later work, when he took to copying Kunisada's full-length figures of courtesans, are not so good. They tend to become exaggerated, as Kunisada's were, and overloaded with design, and are the work of an artist who became a pure copyist, without any originality of his own to work upon, one print being very like another.

Owing, however, to the fact that he ceased designing colour-prints about 1829, after which date he turned his attention to literature and the illustrating of books, his prints never exhibit the crude colouring of Kunisada's later work. Taken all round, Yeizan deserves a higher place amongst the Ukiyoye artists than he is generally given. He may have followed other artists, and had little originality of his own, but his early designs are boldly drawn, graceful, and his colours are good.

Yeizan's work is fairly easily obtained, and in good condition, as he produced a large number of prints. Many of them are seal-dated, and any up to 1810 are good, but his late work (*c.* 1820–1829) follows too much the exaggerated and over-dressed figures of Kunisada.

The print by Yeizan here reproduced at Plate 5 is of particular interest, apart from being one of the earliest examples of his work, for the following reason.

Shojo KIOSAI (1831–1889), the last artist of the old school of print-designers, has left a book, complete in four volumes, called *Kiosai Gwadan*, " Pictorial Life of Kiosai," which

contains an index to all the principal artists of Ukiyoye, and in which are reproduced characteristic studies from their drawings, showing their particular style. The various scripts in which they wrote their signature at different periods of their career are also given, so that by comparing any print with the reproduction in this book, its approximate date can be fixed by the signature thereon. Yeizan is represented by the head and shoulders of the figure study in this print, so that it must be considered a particularly good example of his work.

Another artist of this period, somewhat similar in name, is Keisai YEISEN (1789–1848). Von Seidlitz wrongly states him to be a pupil of Yeizan, owing no doubt to the fact that the first syllable of both their names is Yei. Yeisen, however, was a pupil of Hakukeisai, the last half of whose name he took for his first, Keisai. Also the styles, both in colour and design, of Yeizan and Yeisen differ too much for the latter to have been a pupil of the former. Again, Yeisen was a more original designer than Yeizan, and did both landscapes and figure studies, whereas Yeizan confined himself to the drawing of women, though he often used a landscape background in his triptyches. Yeisen's best work was done in landscape, being collaborator with Hiroshige for the series of "Sixty-nine Stations on the Kiso Road"; one of his contributions thereto is illustrated at Plate 14.

His masterpieces are two very fine *kakemono-ye*, worthy to rank with similar masterpieces of Hokusai and Hiroshige; one a moonlight scene, with a bridge across a stream in the foreground, and behind high mountain peaks—a fit companion to Hiroshige's "Monkey Bridge" *kakemono-ye*.



This print is exceedingly rare, a very fine copy changing hands in the Happer sale for £84. The other is a design of a carp, the Japanese emblem of perseverance, leaping up a waterfall, better known than the former as being less rare, and worth about £8 to £10, according to its condition.

Other good prints by him in landscape are his series of waterfalls, in imitation of the set by Hokusai. These also are rare. His figure studies, which are fairly numerous and not difficult to obtain, are the output of his later years. The collector should not miss the opportunity of picking up good copies of his blue prints, in which the whole design is printed in blue ; their effect is very pleasing, even though the actual drawing may not be of a very high order.

He also designed some good *surimono*. He signs himself in full Keisai Yeisen, or Yeisen only, or Keisai only. In the latter case he should not be confused with Kei*su*, a designer of *surimono* and pupil of Hokkei, whose full name is Kiko Keisu.

KIYOMINE (1786–1868) was the fifth and practically the last master of the Torii school. He was a pupil of the great Kiyonaga, and his prints are rare and much prized for their gracefulness and pleasant colouring.

The print by him here reproduced at Plate 5 is remarkable in that the outlines of the face, hand, and wrist, are printed in pink, the colour of the *sakè* cup, and is called *nikuzuri*, meaning "flesh-colour." Such printing is extremely rare, and is found only in a few prints by Kiyomine and Utamaro.

We now come to the numerous pupils and followers of Toyokuni, forming the Utagawa school. Of this school, KUNISADA (1785–1865) is by far the best known, on account

of his enormous productivity, his total output probably equalling, if it did not exceed, that of any two other artists combined. It even exceeded the output of Hiroshige, prolific as he was. In fact, so prodigious was the number of his prints towards the end of his career, that Kunisada did no more than the first outline drawing of a print, leaving his pupils to carry out the colour-scheme, and exercising no supervision over his printers. The result is seen in a complexity of design, meaningless elaboration of detail, crudeness of colouring, and often bad register in printing, which is so characteristic of a large number of prints bearing his signature, particularly in those signed with his later name of Toyokuni. In fact, his innumerable actor-portraits of this period are little better than caricatures, with all the later eccentricities and exaggerations of his master, Toyokuni, magnified tenfold.

The only work of Kunisada really worth the collector's attention are his early landscapes, but, unfortunately, these are very rare. A good, but uncommon, set of half-block-size prints by him is a series of Tokaido views copied, in some cases, almost line for line from Hiroshige's Tokaido series published by Hōyeido, with a large figure, generally of a geisha or peasant woman, in the foreground. Some of these are signed " To order, Kunisada," as if to throw the blame for his plagiarism of Hiroshige's work upon his publisher, Sanoki. Two views from this series are illustrated at Plate 13.

His one really fine design in figure studies is his portrait of Hiroshige, to which reference has been made; but speaking generally, and bearing in mind the very low average of his work as an artist in such prints by him as


東錦美人合
清峯筆


風流女六哥仙

are usually met with, a collector might do worse than ignore Kunisada altogether.

His memorial portrait of Hiroshige was done in the year of the latter's death (1858), and on it is a long and very interesting inscription, in which occurs the following passage: "At the present time, Hiroshige, Kunisada, and Kuniyoshi are considered the three great masters of Ukiyoye; no others equal them. Hiroshige was especially noted for landscape."

Omitting Hiroshige, who stood apart in a class by himself, this passage is a striking commentary on the state to which the art of the colour-print artist had fallen by the middle of the last century. If Kunisada was considered far and away one of the chief artists of his time—at a date, too, when he was almost at his worst in his ordinary work—it only proves how inferior the rest must have been.

Kunisada often collaborated with Hiroshige in the design of triptyches, in which the landscape is done by the latter and the large figures in the foreground by Kunisada. Or, again, the left and right panels will be the work of one artist and the centre panel that of the other.

Kunisada, solely by reason of the quantity of his work, was considered the head of Toyokuni's school, as is shown by his eventually appropriating to himself that name; but KUNIYOSHI (1798–1861) was easily the better artist. He did some good landscapes, many deserving to rank with those of Hiroshige, particularly in a set of Tokaido views (see Plate 12), wherein several stations are shown on the one view, while his figure studies are strongly drawn, often with a humorous touch. His colours, though sometimes weak, are never the crude and hideous colours of Kunisada, while he frequently makes a very effective use of masses of black.

A very fine, but at the same time rare, set of prints by Kuniyoshi depicts incidents from the life of the priest Nichiren (*vide* Chapter XIX for details) in ten scenes. Von Seidlitz quotes one scene, *Nichiren on a Pilgrimage in the Snow*, the best print of this series, as a single print, being apparently unaware that it forms one of a set; the set, at least, is not mentioned by him amongst the list of Kuniyoshi's works.

Another celebrated series is his set of scenes depicting the twenty-four paragons of filial piety, which are remarkable for their curious application of European pictorial ideas to a Chinese subject, but which detracts from them as works of art.

Neither of the above series are at all common, but examples of Kuniyoshi's prints are not difficult to pick up.

Toyokuni's other pupils are mostly too unimportant to be mentioned individually. Five, however, who died before the art of the colour-printer was so far advanced towards decay, and before crude aniline colours became the custom, deserve mention, because their work is, for these reasons, superior to their contemporaries.

KUNIMASA I (1772–1810), whose portraits of actors are very good, and who had a reputation even higher than that of his master. His prints are very uncommon. An example of his work is reproduced at Plate 27.

KUNINAGA, who died about 1810; work uncommon.

KUNINAO (*w.* 1820), who first studied art in the Chinese school, afterwards becoming a pupil of Toyokuni. His prints are rare, and are notable for the grace and elegance of their figures.

KUNIMARO (1787–1817), whose figure studies are of

unusual merit, judging from the very few prints by him, which are rare, that have come under observation.

KUNIYASU (1800–1830), whose prints are also uncommon and are much above the average of his fellow-pupils, his colours being well chosen. He also designed *surimono*. His prints comprise both figure studies, landscapes, and seascapes.

The numerous followers of Kunisada and Kuniyoshi need not detain us long. Those of the former, together with pupils of Hokusai, formed what is known as the Ōsaka school, a school which came into existence at Ōsaka about 1825. Previous to this date, the art of the colour printer was solely confined to Yedo, where it originated.

SADAHIDE (*c.* 1840), one of the best of Kunisada's pupils, designed landscapes in the style of Hiroshige, and also battle-scenes. His prints are good of their kind, considering the lateness of the period at which he worked.

SADAMASU (*w.* 1830–1850), also worked in style of Hiroshige. His work is not common, and is distinctly above the average of the period. A good fan-print by him is reproduced in the author's previous volume.

HASEGAWA SADANOBU (*c.* 1840) designed both actor-prints and landscapes, but in the case of the latter appears to have been not satisfied with merely following the style of Hiroshige, but needs must copy him line for line. For example, a view by him of Lake Biwa, with wild geese alighting on the water, is practically a reproduction of the same scene in a half-block set of Lake Biwa views, by Hiroshige. This scene is illustrated in the catalogue of the Victoria and Albert Museum.

Kuniyoshi's pupils continued to work at Yedo. Of

these YOSHITORA (*w.* 1850) was, perhaps, one of the best, his colours being as a rule less offensive than is generally the case with prints of this date. He designed figure studies, landscapes, and battle-scenes.

YOSHITOSHI (*w.* 1860–1890) was another pupil, already mentioned above, who was superior to the general run of contemporary artists.

The pupils of Kunisada may be recognized by the adoption of the second half of their master's name, " sada," as the first of their own, e.g. Sada-hide, Sada-nobu ; though some adopted the first part " Kuni," e.g. Kuni-chika, Kuni-hisa, Kuni-mori, and others. Kunimori also signed himself Horai (or Kochoyen) Harumasu ; his signature of Kuni-mori being a later one, adopted on his joining the school of Kunisada. In the same way Kuniyoshi's pupils all begin their names with the prefix " Yoshi," e.g. Yoshi-tora, Yoshi-kuni, Yoshi-kazu.

Two independent artists remain to be mentioned before turning to the great landscape artists, Hokusai and Hiro-shige, and their pupils. Shofu KIOSAI (1831–1889), whose bird studies are remarkable, and who may be reckoned as the last of the old school of print designers of the first rank. Had he lived earlier, before the advent of aniline colours, his prints, which are not common, would have been esteemed even higher ; but his work, unfortunately, suffers from the inferior colours used.

The other artist is SUGAKUDO, who worked about 1858, and who has designed an excellent series of bird and flower studies, in forty-eight plates, which number amongst a collector's favourite examples. The print most coveted by

collectors in this series is the drawing of a large red parrot, being No. 10 in the series, which is entitled *Sho Utsushi Shi-ju hachi* (48) *Taka :* " Exact Representations of Forty-eight Hawks " (i.e. birds). (See Plate 6.)

Each plate is dated in the margin with the seal for the sheep year, equivalent to 1859, but the title-page is dated a year later, when the series was completed.

VII

THE LANDSCAPE ARTISTS

HOKUSAI AND HIROSHIGE AND THEIR PUPILS

CHAPTER VII

THE LANDSCAPE ARTISTS, HOKUSAI AND HIROSHIGE, AND THEIR PUPILS

HOKUSAI (1760–1849) is generally classed as a landscape artist, as his chief work was done in this field, though he drew almost everything that could be drawn. He lived entirely for his work, and became the master-artist of Japan, dying at the age of eighty-nine, after a life of incessant work and almost continuous poverty, with the regret upon his lips that he had not been granted a longer spell of life to devote to his idol art.

No artist adopted so many artistic names with which to bewilder the collector of the present day as Hokusai.

As a pupil of Shunsho, at the age of nineteen, he used the name Shunro, but owing to a quarrel he soon left Shunsho's studio and started for himself as an independent artist.

Sori, Taito, I-itsu, are some of the names he used in addition to that by which he is universally known, and as he sometimes passed them on to a pupil when himself adopting a new name it is not always possible to say if a print signed Taito, for example, is by the master or the pupil of that name.

For instance, a well-known print, signed Katsushika Taito, representing a carp swimming in a whirlpool, is by

some authorities attributed to Hokusai, and by others to the pupil, but the latter has the more numerous supporters. Many of Hokusai's prints are signed " Hokusai mad-on-drawing " (*Gwakio jin Hokusai*), thus showing the fervour of his spirit.

A signature Hokusai sometimes used on *surimono* reads " Fusenkio " or " Furakkio," meaning " tired of living in same house," in allusion to his constant change of residence, as he is said to have altered his place of abode nearly a hundred times during his long lifetime.

Hokusai's masterpieces, by which we recognize him as one of the world's greatest artists, are the following series :

" The Imagery of the Poets," a series of ten large vertical prints, issued about 1830. This series is very rare, particularly in a complete set.

" The Thirty-six Views of Fuji " (Fugaku San-ju Rok'kei), with the ten additional views, really forty-six views, full size, oblong. Some prints in this series are much rarer than others, and really good copies of any are not easy to procure, though poor and faded copies are fairly common of some of them. The three rarest and most coveted by collectors are *The Great Wave*, *Fuji in Calm Weather*, and *Fuji in a Thunderstorm*, with lightning playing round its base. The first of these, *The Great Wave*, has been described, more particularly by American collectors, as one of the world's greatest pictures ; and certainly, even if this description is perhaps somewhat exaggerated, it is a wonderful composition, such as could only have emanated from the brain and hand of a great master. This series was issued between 1823 and 1829.

" The Hundred Poems explained by the Nurse " (1839). Of this series only twenty-seven prints are known to exist, and Hokusai never completed it. About fifteen original drawings, which were never used for producing prints from, are also known. Moderately rare.

" Travelling around the Waterfall Country," a set of eight vertical prints, about 1825 ; rare.

" Views of the Bridges of various Provinces," a set of eleven oblong prints, similar to the " Views of Fuji " series, about 1828 ; rare.

" Ryukyu Hakkei," Eight views of the Loochoo Islands ; full size, oblong, *c.* 1820 ; very rare.

Modern reproductions and reprints of all the foregoing series are met with, particularly his " Imagery of the Poets," " Waterfalls," and " Views of Fuji " series.

The various prints comprising the foregoing series are described in detail elsewhere in this volume in the chapters dealing with landscape as a subject of illustration.

Besides landscape scenes and innumerable single prints, Hokusai designed some very fine—and very rare—bird and flower studies, of which modern reproductions exist, many *surimono*, and a very large number of book illustrations. Amongst the latter may be mentioned his famous " Hundred Views of Fuji," and his " Mangwa " (sketches). It is computed that altogether he produced some thirty thousand drawings and illustrated about five hundred books (Von Seidlitz).

Of Hokusai's pupils, of whom about fifteen to twenty are known, Totoya Hokkei (1780–1850) is considered the foremost, and excelled even his master in the design of *surimono*, a particularly fine example of which is illustrated

at Plate 9, showing the Chinese general, Kwanyu, studying a book on strategy. He also illustrated books.

Another pupil famous for his *surimono* is Yashima GAKUTEI (*w.* 1800–1840), who also designed a set of very fine land and seascape drawings, full size, oblong, for a book, "Views of Tempozan" (*Tempozan Shokei Ichiran*, Osaka, 1838). (See Plate 23.) A description of the prints comprising this set will be found in Chapter XV.

A third good designer of *surimono* is Yanagawa SHIGENOBU (1782–1832), the scapegoat son-in-law of Hokusai, whose daughter Omiyo he married. This Shigenobu must not be confused with a later Ichiry-usai Shigenobu, the pupil of Hiroshige, better known as the second Hiroshige, and a considerably less capable artist.

Shotei HOKUJU (*w.* 1800–1830) is remarkable for his curious landscapes, done in a semi-European manner, known as *Rangwa* pictures, meaning literally Dutch pictures, as it was from the Dutch, the first Europeans allowed to trade with Japan (and then only under severe restrictions), that the idea of perspective, as we understand it, was learnt by Japanese artists.

His mountains are drawn in a very peculiar angular manner, almost cubist in effect, and his clouds are very cleverly rendered by means of *gauffrage*.

Shunkosai HOKUSHIU (*w.* 1808–1835) was another pupil of Hokusai, who designed figure studies, in which the dress is sometimes rendered in *gauffrage*, a method of heightening the effect of colour-printing generally confined to *surimono*. Hokushiu, however, employed it largely in his ordinary full-sized prints.

Considering the very large number of landscape designs



produced by Hokusai, one would have expected a corresponding activity on the part of his pupils in the same direction. As a matter of fact but few of them seem to have turned their brush to this class of subject, and even then only to a limited extent, Hokuju being almost the sole pupil who persevered in landscape design beyond an initial effort, and his prints are by no means common.

The others appear to have confined themselves almost entirely to the production of *surimono* and figure studies, showing that, great as was the demand for the landscapes of Hokusai and Hiroshige, the populace still hankered after their favourite subjects from the theatre, street, and Yoshiwara.

Ichiryusai HIROSHIGE (1797–1858) shares with Hokusai the reputation of being the foremost landscape artist of Japan. It is generally through his landscapes that the collector first becomes acquainted with Japanese colour-prints, and through which he is attracted to them. Hiroshige's prints more nearly approach our ideas of pictorial representation than those of any other artist of the Ukiyoye, with the exception perhaps, though to a less extent, of Hokusai, yet at the same time he remains essentially Japanese.

Hiroshige gives us the effect of atmosphere and mist, sunrise and sunset, snow and rain, in his designs which Hokusai, with his sharper and more vigorous outline, does not. The latter's scenes are full of that restless activity which reflects his own untiring energy, an energy which nothing could damp, while misfortune merely spurred him to greater effort.

Hokusai, also, treats his subject from a very different standpoint to Hiroshige; he depicts the relationship of

man and nature to each other with a vividness not found in Hiroshige's compositions. Hiroshige shows us the real world as he saw it passing before him along the great highway he so realistically portrayed. Hokusai, on the other hand, puts before us his idea of it, as he saw it in his mind's eye, making the grandeur and force of nature his principal theme, and his humanity merely subordinate to it.

These divergent characteristics are well shown in Hokusai's *Great Wave*, a picture contrasting the all-devouring force of nature and the littleness of man, and Hiroshige's *Autumn Moon on the Tama River*, from his " Eight Environs of Yedo " series, considered one of his masterpieces in landscape, a scene of infinite peace and quietude. Of like nature is his *Homing Geese at Katada*, from his " Eight Views of Lake Biwa " series, representing a flock of geese flying to rest at twilight.

It is not easy to compare, artistically, the work of these two masters. Much of Hiroshige's work is of a later period than that of Hokusai. Hiroshige's earliest work is assigned to the year 1820 ; Hokusai had produced prints before 1800. The entirely different colour-schemes employed also render it difficult to make comparisons ; towards the end of his career the work of Hiroshige suffered much by reason of the poor quality of the colours used by his printers. His best work, namely his Tokaido series of full-sized, oblong, landscape views, is equal to anything Hokusai produced ; but on the whole it must be said that the latter's work shows a much higher average quality throughout, whereas that of Hiroshige varies to a considerable extent, many of his later series containing some inferior designs, apart from those obviously the work of his pupil.

Though this falling off was no doubt due to increasing age, yet in the case of Hokusai, who lived very nearly half as long again as Hiroshige, his work shows practically no traces of advancing years. As he himself says, he did not expect to become a really great artist till he had reached the age of eighty, while he was dissatisfied with everything which he had produced prior to his seventieth year.

Fenollosa, one of the leading authorities on the artists of the Ukiyoye, while he classes Hokusai in the first rank, puts Hiroshige in the third only, though his classification refers to them as painters, while he does not specifically class them as colour-print designers.

Opinions, of course, differ as to the order of merit of the Ukiyoye artists. Many collectors would put both Hokusai and Hiroshige in the first rank; the writer is inclined to steer a middle course, and place Hokusai in the first rank, as practically all are agreed, but Hiroshige in the second.

Again, the fact that the artist only supplied the design which was destroyed on cutting the outline, or key-block, and gave instructions as to the colours to be employed, somewhat modifies the answer to the question, " Is the work of one artist better, or of greater value, than that of another ? " as the artist is almost entirely at the mercy of his engraver and printer, upon whose combined skill the excellence of the finished print depended. Added to this, there must be taken into account the fact that the same engraver and printer might be employed upon the designs of more than one artist, just in the same way that a printer does not confine himself to producing the books of only one writer. It is to be regretted that the engravers of these

prints are almost totally lost in oblivion, and that nothing is known of them, and only a comparatively few prints even bear their mark, as it is due to them that the most beautiful pictorial art in the world came into being, or at least in such a form that it could be enjoyed by thousands, where a single painting is but the delight of a select few.

A print is associated *only* with the artist whose signature it bears, or whose work it is known to be, or, in doubtful cases, to whom it is attributed. Yet the excellence of the print, and, in consequence, the reputation of the designer, rested with the engraver and printer. As pointed out above, much of Hiroshige's later work suffered purely from this cause, while his reputation has been further endangered by the very numerous impressions of his prints in existence to-day, which were printed after his death, over which, therefore, he had no control, and in which the printing is careless, while of the colours the least said the better.

While Japanese literature tells us much about the artists, it is silent about the engravers, upon whom the former were so dependent for their reputation as designers. This lack of recognition was no doubt due to the fact that the engraver was looked upon as nothing more than a mere mechanic—albeit an extremely dexterous one—whose sole province was to reproduce, line for line and dot for dot, the design given him by the artist.

His work, therefore, was purely mechanical, and wonderful as it may appear to us from the point of view of manual skill, there was nothing original about it; it was pure copying. Had the original drawing been preserved, and only a copy made for the engraver to work from, we

should then have been able to compare his work with the original.

There is, however, in the Victoria and Albert Museum, a block which has been cut from a copy of the artist's drawing, in this case an illustration to a book of birds by Kano Barei. The original drawing, the copy, the block, and a print therefrom, are shown together for sake of comparison; notwithstanding the intervention of the copyist, it is very difficult to say which is the print and which is the original drawing, so skilfully has the engraver done his part.

Little as is our knowledge of the engraver, it is even less in the case of the printer. While a print occasionally bears the mark of the former, the writer cannot recall, beyond one or two prints by Hiroshige, any instances from amongst hundreds of prints examined of sheets bearing the name or mark of the printer. Both, however, are often given on illustrated books.

In the writer's opinion, since these prints are (or should be) collected for their æsthetic charm, the standard to be aimed at is one in which subject and artistic merit come first.

The artist's signature is not, by itself, sufficient to satisfy the discriminating collector whose chief desire is to possess beautiful examples of these prints. Beauty of drawing, harmony of colour-scheme, and all those qualities which appeal to his artistic sense, should form the chief consideration.

To the true collector a work of art is no better or no worse for being the product of one person rather than another. To pay a high price for a picture or print merely because it is—or is supposed to be—the work of a particular

master, is a mistake, if the purchaser does not consider that, at the same time, it is worth that sum from an artistic point of view, and that its possession will bring him proportionate satisfaction.

Hiroshige's numerous landscape series are described in detail elsewhere, but certain single-sheet prints, which are reckoned his chief masterpieces as such, cannot be overlooked in any reference to him.

These are two large *kakemono-ye* and three very fine triptyches.

The former are the famous *Monkey Bridge* and the *Snow Gorge of the Fuji River*. Both these are extremely rare, a fine copy of the *Monkey Bridge*, for example, fetching £91 in the Happer sale in 1909.

The three triptyches are: *Snow Scene on the Kiso Mountains*, *View of Kanazawa in Moonlight*, and the *Awa no Naruto Rapids*. Modern reproductions of all the foregoing are met with, sometimes so well reproduced as to be very difficult of detection.

Hiroshige in his very early days, while still a pupil of Toyohiro, designed figure studies, in response, we presume, to the insistent demand for this class of subject, before his genius for landscape diverted public taste into another channel. Such designs are very rare, and are interesting both for comparison with the work of recognized figure study designers and for the fact that they represent the skill of an artist in one direction who made his name by striking out in another. Plate 8 reproduces a figure study by Hiroshige from a series entitled " A Mirror of Faithful Courtesans," this being a portrait of Umegawa of Tsuchiya. It shows, also, the earliest form of Hiroshige's signature.


つちや内
梅川
頓機みそ鏡

Another figure study by Hiroshige is reproduced, full page, in the Happer Sale Catalogue.

Of Hiroshige's pupil, Ichiryusai SHIGENOBU (*w.* 1840–1868), afterwards Hiroshige II, little need be said. As a rule his work, which closely follows that of his master, is very inferior, though at times it was of sufficient merit to favourably compare with it.

Reference has already been made to those landscape series which, while attributed as a whole to Hiroshige, yet contain certain views contributed by the pupil, and pointing out by certain characteristics how such may be distinguished from the work of the master. One series, at least, entirely by Hiroshige II, entitled " Thirty-six Views of Toto " (i.e. Yedo), a view from which is illustrated in the author's previous work, contains some plates equal to any of the master's similar series, when carefully printed.

Another series of Yedo views (oblong), printed almost entirely in blue, is also above his usual work, the purity of the blue atoning for the somewhat faulty drawing.

This series was published by Senichi, and bears the date 1862. These blue prints owed their origin to an edict issued in 1842, and which was in force for twelve years, limiting, amongst other restrictions, the number of blocks that might be used. It must be admitted that the printers overcame this restriction in a remarkably effective manner. It is not unlikely that this edict, which also prohibited the sale of prints depicting actors and courtesans, was one of the causes (perhaps, even, a very important cause) that contributed to the decline and extinction of the art of the print-designer. Official interference and restrictions were bound to have an injurious effect upon an art which owed

its existence to its ability to cater for the tastes of the multitude. Circumscribe and limit these tastes, and it is bound to suffer. It was from the date of this law that censor's and inspector's seals had to appear on all prints, a custom which was continued after the edict ceased to be in force. By prohibiting prints of actors and courtesans, by limiting the number of blocks which might be used, and the size of compound prints to triptyches, the law was aiming at raising the morals of the community and checking extravagance. This legal restriction of the subjects allowed to be portrayed naturally created a great demand for the landscape designs of Hiroshige, the result of which we see to-day in the great preponderance of his prints over those of any other individual artist, that is to say, in the number of copies still extant. It also caused other artists, who were hitherto figure designers, to apply their brush in the same direction, or else cease work, and to this period belong the numerous prints depicting stories, folk-lore, and legend, such as the many series of this nature designed by Kuniyoshi.

Hiroshige II also designed a series (upright), entitled "A Hundred Views of Various Provinces," closely following his master's set of "Sixty Odd Provinces," but both the drawing and colouring are, as a rule, very crude, though the writer has seen carefully printed and well-coloured copies of some of the plates which were as pleasing as the similar work of the master, but such are scarce. At Plate 24 is reproduced an excellent snow scene from this series, entitled *Snow at Kiso, Province of Shinano*, which can challenge comparison with any similar scene by Hiroshige.

Thanks to Mr. Happer's investigations in respect of the

date-seals found on Hiroshige's prints after 1840, much confusion formerly existing between the two Hiroshiges has now been definitely cleared up, and prints formerly attributed to the pupil are now properly accorded to Hiroshige himself, though it is known he sometimes called in his pupil to assist him in completing some of his numerous series.

Owing to the difference in the signature Hiroshige appearing on the early oblong views (e.g. Tokaido series) as compared with that on the later vertical series (e.g. " Hundred Yedo Views "), it was at one time thought that the signature on the latter was the form in which the pupil wrote it, and consequently all vertical prints signed Hiroshige were attributed to Hiroshige II. Von Seidlitz, however, points out that this difference in the form of signature is due to the change in the method of writing it, that is from the Japanese cursive to the Chinese square style, quite apart from the change naturally induced by increasing age. If the collector has opportunity of studying a number of Hiroshige's prints covering his whole career, he will notice that the change is not abrupt, as anyone comparing only early and late work, without any intermediate examples, might think, but is progressive.

VIII

CHARACTERISTICS OF JAPANESE DRAWING

CHAPTER VIII

CHARACTERISTICS OF JAPANESE DRAWING

IN order to understand better Japanese pictorial art, it is necessary to approach it from a different standpoint to that adopted when criticising Western art, and to make allowances for the limitations imposed upon it by their canons of drawing and the medium of expression employed. It should be recognized as a purely local product, unique in itself, and cannot be fairly judged by the highly cultivated and, it must be admitted, highly artificial work of European artists.

Thus Japanese painting, like its parent Chinese painting, when not showing traces of European influence, is in two dimensions only, that is, it confines itself to representation in one plane, the idea of space not being indicated by strict perspective, as with us, but if shown at all, by one scene behind or above the other.

Such perspective as the Japanese artist employs is quite sufficient for the purpose of the subjects he portrays, and it is not true to say, as has been said, that he knows nothing of the effect of distance. He is far more appreciative of, and more truthful to nature in his delineation of animate creation than any Western artist, while as a colourist he is unequalled. One has only to study his drawings of flowers, birds, and insects, to be convinced of the truth of this fact.

Even when European perspective is applied to a limited extent, as is the case with the landscape designs of Hiroshige, for example, the whole drawing remains essentially Japanese.

Then again, in the representation of figures, or other objects, these are not rounded and modelled to shape, nor do they cast shadows, shadows being considered, according to the Chinese doctrine, as something purely accidental, and therefore not worth delineating.

In addition, the proportions of figures are often purely arbitrary, both to one another and to the surroundings in which they may be placed, their size being governed by their importance in the general composition.

Whether this was the deliberate intention of the artist, or whether it was a point little considered—perhaps ignored altogether—cannot be stated for certain.

A fixed convention, too, is adopted in all portraits and figure studies, and sometimes even in small figures introduced into a landscape, whereby the face is invariably drawn half way between full face and profile, a convention enabling the artist to portray all the topography of the features with more character than in a full face.

It also enabled him to draw his figures with less restriction as to their attitudes, or the occupations in which they could be represented.

It will further be noticed that, except in actor-portraits, where expression is everything, the features are almost expressionless, or at least immobile, due to the peculiar Japanese notion then current, whereby to betray one's feelings outwardly was a breach of good manners.

Another convention is that used to impart the sense of

darkness at night-time by means of a black or grey sky, by introducing a moon or lanterns into the composition, a convention which well realizes the desired effect without causing a sense of incongruity, such as might be expected, while the picture remains as distinct as if the scene was in broad daylight.

The Japanese designer of colour-prints did not try to secure, by means of subtle graduations of light and darkness, the results attempted by European artists by producing a picture which should compete, in its reality and exactness to nature, with a photograph.

He understood the limitations imposed upon him by the methods and materials at his disposal ; to have attempted to secure effects beyond its capacity would have been to sacrifice the charming results of which the process was capable.

On the other hand his art is suggestive, and to it the observer must bring his own share of mind and thought if he would interpret clearly the artist's meaning.

These colour-prints have not inaptly been compared to the art of the stained-glass designer. Both rely on firm outline and masses of colour for their effectiveness ; in other words their charm lies in their simplicity and absence of meaningless detail.

Thus Hiroshige's snow-scenes owe their wonderful effectiveness simply to the natural whiteness of the paper, and are far snowier than any amount of paint could have made them. Their effectiveness is further enhanced by the most sparing use of colour, a blue strip of water or sky, or a few bright figures introduced into the landscape, supplying the necessary contrast.

Though these conventions were imposed upon the artist

by the materials at his disposal, and by his training, the reader should not conclude that the resultant pictures are purely formal or unreal. No pictorial art has better expressed the life, habits, and customs of a people, while the scenery of Japan will live, as long as these prints exist, in the wonderful drawings of Hokusai and Hiroshige. They are indeed the pictures of a "passing world." It is their very realism, once their conventions have been mastered, which creates such an attraction for them, in addition to their pure beauty of line and colour.

Another remarkable feature of the designs of the Ukiyoye school is the extraordinary fertility of invention displayed by its artists, particularly those of the late eighteenth and early nineteenth centuries, not only in ideas for subjects, but in the arrangement of their colours and patterns.

One may look through thousands of prints in the course of forming a collection, yet it is very rare to come across any which closely resemble one another, unless one artist has deliberately copied another, as Utamaro has sometimes been copied. Even where more than one artist has taken the same subject for illustration, their respective designs will differ widely, yet convey the same lesson.

This talent of inventiveness—due, no doubt, to the Japanese love and close study of Nature, who never repeats herself—is well shown in the numerous designs by different artists of the Chushingura drama ; in many cases the same scenes are portrayed in each act, yet no one would say one artist had copied another.

Even when an artist did more than one set of the same subject, as Hiroshige and Hokusai have, the second or subsequent series are no mere transcript of the first.

It will be noticed also that, while their skill in drawing insects, birds, and flowers is such as to excite our admiration and the envy of artists of other nations, yet they do not seem to have mastered the drawing of animals. Their oxen are such as one never saw yoked to a plough, their horses never harnessed to a cart, nor would one expect to hear their dogs bark.

This does not of course mean that Japan produced no artists capable of correctly painting animals. Okio (1733–1795), Sosen (1746–1821), and Ganku (1749–1838), three artists of a naturalistic school of painting, of which the first-named was the founder, painted animals with extraordinary fidelity to nature. Okio is famous for his dogs, Sosen for monkeys, and Ganku for tigers.

But speaking generally, Japanese artists' representations of animals are usually of the crudest description, and practically they confine themselves to drawing such purely domestic creatures as the horse, the ox, and the dog. Japan itself being devoid of large wild animals, such as the lion, tiger, or leopard, such attempts as are made to depict these beasts have been taken from descriptions or rough drawings which have reached them from other countries, the opportunity of personal observation being lacking.

The Ukiyoye artists, also, did not apparently pay much heed to the drawing of hands and feet, which are generally ill-proportioned, while the figure itself is often drawn out to an impossible height, an exaggeration very noticeable, for example, in the later work of Utamaro. This fault, however, often appears greater than it really is, owing to the effect produced by the long flowing robes which completely hide

the contour of the figure, and was doubtless intended as an expression of idealism.

In the period of the decline, from 1830 onwards, the drawing becomes very inferior, the hands and feet being little better than deformities, while effect is sought less by the outline than by complexity of design and vividness of colouring.

IX

CLASSIFICATION OF SUBJECTS

SURIMONO

CHAPTER IX

CLASSIFICATION OF SUBJECTS

THE subjects illustrated in Japanese prints may be generally classified under the following heads: (i) Theatrical scenes and portraits of actors; (ii) Portraits of geisha and courtesans, full length figure and head studies; (iii) Illustrations of historical and legendary stories, mythical heroes, and the like; (iv) Landscape. A further division might be added under the heading of ghosts, a subject which certain artists, particularly Kuniyoshi, seems to have strongly favoured. *Surimono* form a class to themselves, and are of such a varied nature that it is impossible to group them under any particular heading.

What they were will be best indicated by saying that they were like nothing so much as our Christmas, New Year, Birthday, or other form of greeting card, while the designs on them were as diverse.

They were, as a rule, only printed on commission, and the regular designers of colour-prints were often requested by their patrons to supply the drawing for them; many again were produced by those who used them, which accounts for the appearance on some *surimono* of unknown signatures, that is of people who were not professional artists.

Surimono are almost square in shape, measuring about 8 in. by 7 in., and sometimes they are made up of multiples of this size, in the form of triptyches or two vertical ones. Particular care was lavished both by the artist, the engraver, and the printer upon their production, the decorative effect being increased by the use of gold, silver, bronze, and mother-of-pearl, while relief-printing (*gauffrage*) was liberally employed. They were also, as a rule, printed on a much better quality paper, being thicker and softer than the ordinary prints sold in the street. Some collectors, indeed, reject *surimono* on the ground that they are not true examples of art, because artistic effect is produced by mere complication of technique, so that the medium employed, instead of the result, has become their sole object. Even so, fine *surimono* are very beautiful, while they show the skill of the engraver and the printer at its highest level.

Some of the finest *surimono* were produced by pupils of Hokusai, who excelled even their master in this respect. Of these Hokkei, Gakutei, Shinsai, and Yanagawa Shigenobu were the chief.

To revert to our classification, prints combining both figure studies and landscape are also found, where beautiful women are compared to beautiful scenery, though sometimes the connection between the two is not very apparent, or is too subtle for the European to detect. In such prints the landscape is often relegated to a small inset view, or it may occupy the whole of the upper half of the picture.

It is the common experience of many collectors that it is through the landscape designs of Hiroshige they are first attracted to these colour-prints. The reason for this is well put by E. F. Strange, in the Victoria and Albert Museum



handbook on Japanese Colour-Prints[1] (p. 96), from which we take the liberty to quote as follows :

" Japanese colour-prints devoted to landscape form a class apart in the art of the world. There is nothing else like them ; neither in the highly idealistic and often lovely abstractions of the aristocratic painters of Japan nor in the more imitative and, it must be said, more meaningless transcripts from nature, of European artists. The colour-print, as executed by the best men of the Japanese popular school, occupies an intermediate place ; perhaps thus furnishing a reason why we Westerns so easily appreciate it. Its imagery and sentiment are elementary in the eyes of the native critic of Japanese high art ; its attempts at realism are in his eyes mere evidence of vulgarity. On the other hand, these very qualities endear it to us. We can understand the first, without the long training in symbolism which is the essential of refinement to an educated man of the extreme East. And the other characteristic forms, in our eyes, a leading recommendation. In short, the landscapes of artists such as Hiroshige approach more nearly to our own standards, and are thus more easily acceptable to us than anything else in the pictorial arts of China and Japan ; while they have all the fascination of a strange technique, a bold and undaunted convention, and a superb excellence of composition not too remote in principle from our own."

It seems, therefore, convenient to deal with our last class of subject first, namely landscape, as constituting the most appropriate nucleus in the formation of a collection,

[1] *Japanese Colour-Prints*, by Edward F. Strange. Victoria and Albert Museum London. 4th ed. 1913.

though historically landscape marks the final years of the Ukiyoye school. Beginning, then, with the landscape designs of Hiroshige and Hokusai, we will afterwards pass on to the consideration of our other subjects, actor-portraits and theatrical scenes, portraits of women, and illustrations of stories and legends.

X

THE FIFTY-THREE STATIONS ON THE TOKAIDO

CHAPTER X

THE FIFTY-THREE STATIONS ON THE TOKAIDO

OF the numerous series of landscape scenes designed by Hiroshige, none are better known, or have brought him wider fame, than his celebrated early set of views (oblong) on the Tokaido, the road running along the eastern coast between the two capitals Yedo (now Tokyo) and Kyoto, a distance of 323 miles, entitled the " Fifty-three Stations of the Eastern Road " (*Tokaido Go-ju-san-Tsugi*), issued about the year 1830.

Fuji-yama alone has been depicted more frequently than this historic highway of Japan, and no artist has done fuller justice to it than Hiroshige, nor more vividly portrayed the characteristics of the people who thronged it. All classes of the population, from the *daimyo* travelling in his *norimon*, surrounded by his escort, to the coolie and mendicant by the wayside, are depicted, often with a strong sense of humour.

Captain Osborn, to whom we referred in our opening chapter, and who travelled along part of this road about the year 1858, says of these stages on the Tokaido : " The lords of the various manors are compelled by the authorities to maintain these places of refreshment for travellers ; they are vastly superior to the caravanserais of the East, and relays of horses or porters are always ready at these post-

houses, and must do all work at a regular fixed charge, ridiculously small according to English notions. Another and still more onerous duty falls on these establishments, and that is the responsibility of forwarding all Imperial dispatches between the two capitals, or from Yedo to any part of the Empire. Runners are consequently ever ready to execute this task." We see such a runner depicted in the view for station No. 8, *Hiratsuka* (illustrated at Plate 7 in the author's *On Collecting Japanese Colour-Prints*).

The social status of a person is indicated by the manner in which he travels. The *daimyo* and people of the upper class travel in *norimon*, which are roomy enough to allow of a fair amount of ease, and are comfortably furnished. The sides can be opened or closed at will, as a protection against the weather. The length of the pole proclaims the rank of the passenger ; if a nobleman, a long pole borne by five or six men at each end ; a person of lower rank, a shorter pole and only four carriers. If the occupant is a prince of the royal family, the pole rests on the palms of the hands, otherwise it is borne on the shoulders. Humble individuals have to be satisfied with a *kago*, carried by two porters, which entails a very cramped position. In steep mountain regions, every one, whatever their rank, is obliged to use a *kago*.

The complete series of Tokaido views consists of fifty-five plates, views of the two capitals, Yedo and Kyoto, being added to those of the fifty-three stages on the road. In addition, six plates out of the first ten are found re-drawn with variations, due perhaps to the originals having been lost in a fire, or to their becoming much worn through the large number of impressions taken from them,


神奈川

by reason of a greater demand for these particular views, thus necessitating a new key-block altogether from a fresh design.

Other plates will be found with variations in the colour-blocks, while the key-block remains the same, or the alteration will be confined to the omission in a later issue of certain lettering, as, for example, with Plate 36 (Goyu station) or Plate 46 (Shono station).

A complete set, therefore, showing all the known variations of outline and colour-scheme, will consist of considerably more than fifty-five prints.

Owing to the great popularity of this series, the blocks were used again and again for subsequent editions, so that late impressions show a coarse outline and faulty register, and sometimes errors in printing, as, for example, a hill in the background, from a colour-block cutting across an object, such as a tree or hut, in the foreground.

The following are the plates comprising this series, with the variations where they occur :—

Plate 1. End view of the Nihon Bridge, Yedo, from whence all distances were measured—"the London Bridge" of Japan—with a *daimyo's* cortège coming into view over the summit. A variation of this plate shows more people in the foreground, and no cloud.

Plate 2. *Shinagawa.* A street of houses backing on to the seashore, and the tail-end of a *daimyo's* procession passing along it; behind the houses ships moored in the bay. A variation shows four more figures in the procession.

Plate 3. *Kawasaki.* A ferry-boat crossing the river, and passengers waiting on the further bank in front of a cluster of houses; Fuji in the distance. Close to the

further bank is a man on a raft, omitted in late issues; while there are also other differences. (See note, Appendix II.)

Plate 4. *Kanagawa.* View of a street along the top of a cliff overlooking Yedo Bay, and female touts trying to drag travellers into the rest-houses. Late issues show slight variations, the chief of which is a row of posts in the water, while the position of the cloud is altered to the right.

Plate 5. *Hodogawa.* A bridge over a stream, and across it two coolies are carrying a closed *kago* towards a village on the opposite bank; behind the village rises a low wooded hill.

Plate 6. *Totsuka.* A man dismounting from his horse in front of an open tea-house, while a waitress stands by to receive him.

Greater differences appear in the variation block of this view than in any other, as will be seen by the illustrations of them at Plate 10.

In the second edition the tea-house is boarded up, thus shutting out the view of the hill beyond, the man is mounting his horse, though the attitude of the waitress remains the same. Other minor differences will also be noticed, such as in the banks of the stream, and the trees.

Plate 7. *Fujisawa.* The village by the edge of a stream, and a bridge leading to it, over which people are passing. In background, overlooking the village on a wooded hill, above the mists, stands the temple Yuji-o-ji; in the foreground a *torii*, and close to it four blind men following each other by the bank of the stream.

Plate 7*a*. *Katase, on the Enoshima Road.* Katase is a small village lying between stations Fujisawa and Hiratsuka, and though this plate appears to have been made for the

Tokaido set, it is not included in the two volumes published on completion of the series, and it is, moreover, extremely rare. Its rarity, and the fact that it does not appear in the bound book of Tokaido views, may very likely be due to the accidental destruction or loss of the block very early in its career, when only few impressions had been taken from it. The view represents the village lying at the foot of a hill on the left, crowned with trees, and two men admiring the view from the summit ; in the distance the tree-covered island of Enoshima, towards which people are wending their way along the narrow sand-bank connecting it with the mainland. (Anonymous sale, June, 1913 ; illustrated at Plate VIII of Catalogue.)

Plate 8. *Hiratsuka.* The road traversing fields, and a courier running along and passing two other travellers. In the background a round-topped hill, behind which Fuji appears in the distance.

Plate 9. *Oiso.* The approach through rice-fields to a narrow street lined with huts, overlooking the sea, and travellers entering the village under a downpour of rain. First edition copies have a pale yellow sky and a black cloud at the top.

Plate 10. *Odawara.* A *daimyo's* cortège being carried across the river Sako ; a background of high hills, the most distant printed from colour-blocks only. This plate is found in four different states ; the first may be recognized by there being only two figures on the near bank of the river. In the second and third states there are five, and in the fourth there are four, while in all states the outline of the distant hills varies. (See note, Appendix II.)

Plate 11. *Hakonè.* A high peak, round the base of

which, through a gorge, a *daimyo's* cortège is wending its way ; on the left the Hakonè Lake, with Fuji in the distance. The peak is drawn in a peculiar angular manner, almost cubist in effect, which detracts somewhat from this view.

Plate 12. *Mishima.* Travellers setting forth in the mists of early morning, one on horseback and the other in a *kago.* A charming mist effect, such as Hiroshige knew so well how to render. (See note, Appendix II.)

Plate 13. *Numazu.* Travellers walking along the river bank, lined with trees, towards the village ahead, under a full moon, one of them carrying on his back a huge *Tengu* mask, the mark of a pilgrim to a Shinto shrine. Another very effective print, landscape under a full moon being a favourite theme with Hiroshige.

Plate 14. *Hara.* Two women wayfarers, and a coolie carrying their boxes, passing along by rice-fields, overlooked by the high peak of Fuji. When the margins of this print have been trimmed, if formerly mounted in a book, the peak of Fuji is cut off. Uncut copies only of this print should, therefore, be selected.

Plate 15. *Yoshiwara.* A road lined with trees running through rice-fields, along which a man leads a horse carrying three women ; Fuji in the distance.

Plate 16. *Kambara.* A mountain village at nightfall under deep snow, through which three people are toiling, one with his head buried in a half-open umbrella. A very fine snow-scene, and one of the favourite views of the series. (See note, Appendix II.)

Plate 17. *Yui.* A fine view of Fuji, snow-covered, from Satta-yama, overlooking Saruga Bay.

Plate 18. *Okitsu.* View near the mouth of the Okitsu


東海道
五拾三次内
戸塚
大めや


東海道
五拾三次内
戸塚
大めや

River, looking out to sea, and two wrestlers being carried up-stream, one on a packhorse and the other in a *kago*. The somewhat grotesque coolies and fat wrestlers are a blot on an otherwise pleasing view of land and sea. All copies of this print which have come under observation have invariably been well printed, with sharp outline and good colours.

Plate 19. *Ejiri*. View over Mio-no-Matsu-bara, at the mouth of the Okitsu River (seen close to in previous plate), to a hilly coast-line beyond ; junks anchored in foreground in front of a fishing village, and others sailing in the bay.

Plate 20. *Fuchu*. A woman in a *kago* being carried across the Abe River ; others fording the stream from the opposite bank ; a range of mountains in the background.

Plate 21. *Mariko*. Two travellers having refreshment at a wayside tea-house, from which another traveller has just departed, and a woman with a child on her back waiting on them. The earliest issue of this plate has the place-name misspelt Mar*u*-ko, and was very soon withdrawn, consequently copies with this error are rare. This print is one of the most charming of any in the whole series, thanks to the effect produced by the rosy-pink sky, which in some copies is much faded, and in late issues is often missing altogether.

Plate 22. *Okabe*. A mountain torrent rushing between steep banks and walled in on one side by a stone embankment, along which people are passing. High peaks in the background. In first edition copies the banks on either side of the stream are coloured green, in late issues they differ from one another, the left slope being a yellowish colour.

Plate 23. *Fuji-yeda*. Changing horses and coolies out-

side a rest-house. The first issue may be recognized by the very fine grading of the ground from brown to yellow and then green in the background, an effect which redeems an otherwise rather coarse design.

Plate 24. *Shimada.* The wide bed of the Oi River, with people waiting on its sand-banks to be taken across. An uninteresting plate, being merely a bird's-eye view of a wide stretch of river and sand-banks, dotted about with very small figures.

Plate 25. *Kanaya.* The further bank of the Oi River, and a daimyo's *norimon* on the point of reaching the shore. In the distance a high range of mountains, printed from colour-blocks only, the outline of which is altered in later issues. This plate is similar to Plate No. 10, Odawara, showing the ford over the Sako River.

Plate 26. *Nissaka.* A very steep road in a mountainous district, and at the foot of it people examining a large rock, marking the spot where a murder was committed. A rather uninteresting print.

Plate 27. *Kakegawa.* Travellers crossing a high trestle-bridge over a river, two of them peering into the water below, and behind a small boy watching a kite up in the air, while beyond another, with broken string, flutters to earth. On the right Mount Akiha rising above the mists. A pleasing and effective print. (Illustrated in colours in Captain Osborn's *Japanese Fragments*, referred to in Chapter I.) (See Plate 11.)

Plate 28. *Fukuroi.* Coolies resting by a wayside shelter, while a kettle, hung from the branch of a tree, is boiling; behind are rice-fields, at the edge of which stands the village.

Plate 29. *Mitsuke.* A large sand-bank in the centre of

the "Heaven-dragon" River, and people crossing the further arm in boats; two other boats in foreground, moored to the sand-bank, and the distant shore enveloped in mist.

Plate 30. *Hamamatsu.* Coolies warming themselves by a bonfire close to a large tree, by the edge of rice-fields, with the village and castle beyond. A scene similar to Plate 28. (See note, Appendix II.)

Plate 31. *Maizaka.* View of Imaki Point jutting out into the sea, and a white Fuji, from colour-block only, in the distance. In some copies the sky is all a deep pink, in others it is yellow on the horizon, fading to white and indigo at the top.

Plate 32. *Arai.* A large ferry-boat, with an awning round it, taking a *daimyo* across from Maizaka, followed by a smaller boat with his retainers. A high range of hills behind the village on the further shore.

Plate 33. *Shiratsuka.* View out to sea through a dip in the hill, at the foot of which a *daimyo's* procession is passing; clumps of trees to right and left. (See Appendix II.)

Plate 34. *Futagawa.* A low hill, covered with small pine trees; on the left a tea-house, at which a traveller is taking refreshment, and three others approaching it.

Plate 35. *Yoshida.* Bridge over the Toyo River, and in the right foreground workmen repairing the castle.

Plate 36. *Goyu.* Main street of the village at night-fall and female touts dragging travellers into the tea-house on the right, where one is already resting. The large circle on the wall bears the sign of the publisher of the series, Take-no-Uchi, which is omitted in later issues. On the sign-boards inside are given the names of the engraver, Jirobei; the printer, Heibei; and the artist, Ichiryusai.

Plate 37. *Akasaka.* The courtyard of a rest-house, in the centre of which a sago-palm is growing ; on the left, guests being served with refreshments, and on the right, geisha dressing up for their performance.

Plate 38. *Fujikawa.* The head of a *daimyo's* procession at the entrance to a village, and three peasants making obeisance as it passes.

Plate 39. *Okazaki.* A *daimyo's* cortège crossing the bridge over the Yahagi River towards the village and castle on the further bank ; in the background a blue hill, printed from colour-blocks only.

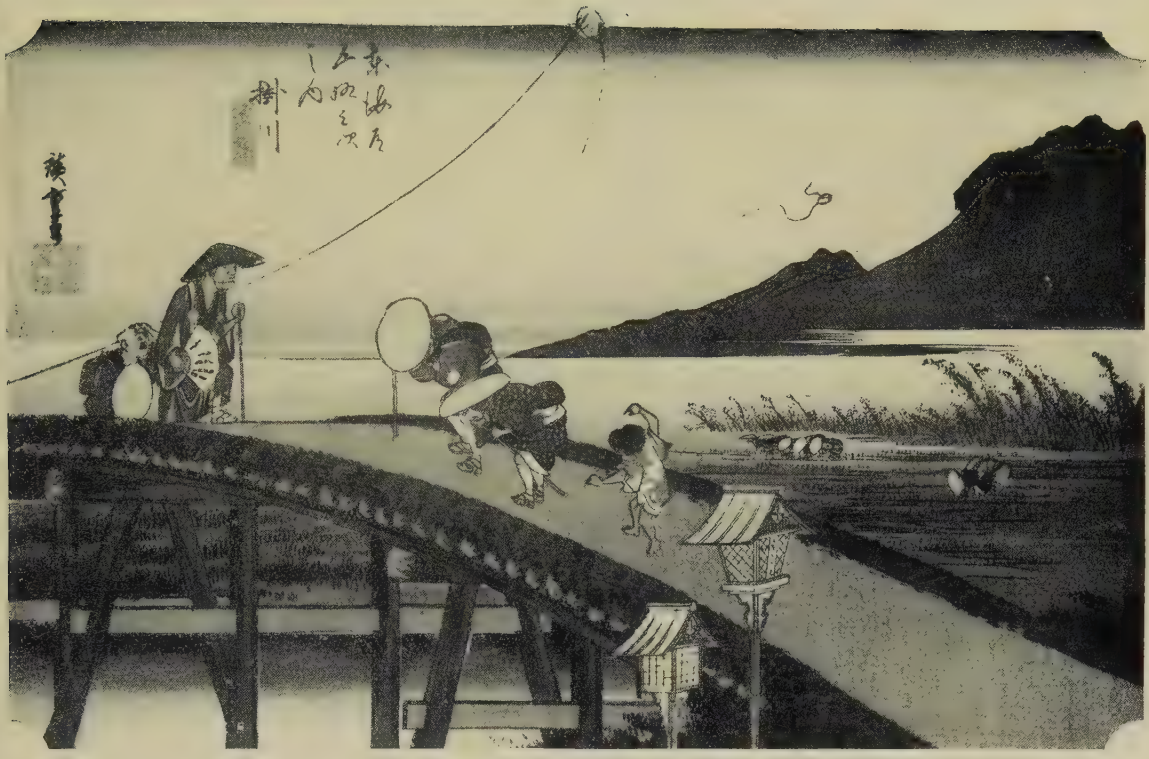
Plate 40. *Chiryu.* A number of horses tethered in the fields, where a fair is held in the summer. An uninteresting print, the drawing of the horses being crude and the green of the fields harsh. (See note, Appendix II.)

Plate 41. *Narumi.* A woman carried in a *kago* and two others walking in front, followed by a man on horseback and two attendants, passing two large open shops in the main street, where dyed cloths are sold. On a blue fascia over the front of the nearer shop is the monogram Hiro in the centre, and that of the publisher, Take-no-Uchi, each side of it, omitted in later issues.

Plate 42. *Miya.* Two gangs of men and horses dragging a festival car (not shown) past the entrance to a temple on a fête day. (Reproduced in Captain Osborn's book at page 95, over the title " Horse-breaking in Japan " !)

Plate 43. *Kuwana.* Two large junks moored at the mouth of the Kiso River, and others sailing away to sea.

Plate 44. *Yokkaichi.* The Hurricane. A man racing after his hat, bowled along by the wind, and another crossing a small bridge over a stream, his coat blown




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大津

about him. Considered one of the masterpieces of the series.

Plate 45. *Ishiya-kushi.* A temple in a grove of trees on the left and the village on the right ; behind, a high range of hills, printed from colour-blocks. (See Appendix II.)

Plate 46. *Shono.* Rain-storm in the mountains ; coolies carrying a *kago*, with a straw coat thrown over it, up the hill, and two others, one with an umbrella, rushing down. In the first edition the title, *Go-ju-san-Tsugi*, and the publisher's name, Take-no-Uchi, are inscribed on the umbrella, but are left out in subsequent issues, an omission which is considered an improvement. This plate is considered the masterpiece of the whole Tokaido series. (Illustrated in *On Collecting Japanese Colour-Prints.*)

Plate 47. *Kameyama.* A celebrated snow-scene of Hiroshige's. Travellers ascending a steep hill-side, under deep snow, to the entrance to the castle of Kameyama. Considered the second masterpiece of the series.

Plate 48. *Seki.* View outside a rest-house in the early morning, where a *daimyo* is stopping, the retainers preparing, by the aid of lanterns, to proceed on the journey.

Plate 49. *Saka-no-shita.* Travellers resting at an open tea-house, looking across a ravine to the rocky heights opposite ; blue hills beyond, in colour-blocks only.

Plate 50. *Tsuchi-yama.* The head of a *daimyo's* procession crossing a torrent by a bridge towards the village, hidden in a grove of trees, under a heavy downpour of rain.

Plate 51. *Minakuchi.* A solitary traveller walking through the village, where women are peeling and drying gourds ; in the background a range of hills, printed from colour-block only.

Plate 52. *Ishibe.* View of a tea-house on left, under a large tree, and travellers watching a man dancing ; hills in background from graded colour-block, the lower part in mist.

Plate 53. *Kusatsu.* View of a rest-house for coolies, and horses on the road ; coolies passing in the foreground with a *kago* and a covered palanquin.

Plate 54. *Otsu.* Three bullock-carts passing down the main street of the village, and an open tea-house on the left ; in the background a hill, faintly printed from colour-blocks, is found in some copies. (See Plate 11 and Appendix II.)

Plate 55. *Kyoto.* In the foreground the " long " bridge over the Kamo River, and people crossing over, with the town beyond, behind which rise hills overlooking it, the most distant printed from graded colour-block only, in a reddish brown tint. The bridge and figures crossing it should stand out well-defined against the white mists lying over the river beyond.

XI

THE STATIONS OF THE TOKAIDO
(*continued*)

CHAPTER XI

THE STATIONS OF THE TOKAIDO—(*continued*)

THE Tokaido series by Hiroshige described in the foregoing chapter is the earliest and best-known series of any, and was issued about the year 1830 by the publisher Hoyeido. Some ten or twelve years later, in 1842, at the beginning of the so-called Prohibition period, when prints of actors and courtesans were forbidden by law, Hiroshige issued another series through the publisher Masurei, but this edition never attained the popularity of the first, consequently it is comparatively rare, neither is it of such a high order of merit.

Owing to the great popularity of Tokaido views, they were repeated in various editions, in different forms, in sets rather smaller than the regulation full-size plate, in half-plate, or as a miniature set in quarter-plate, that is four views to a block. All these, however, are uncommon, particularly the last-named.

Two half-plate series[1] were issued, one by the publisher Sanoki and the other by Tsuta-ya.

In order to obtain an even number of full-size blocks for printing from, the former series is increased to fifty-six plates, an extra view being allotted to Kyoto, while the Tsuta-ya set is reduced to fifty-four by putting stations 24

[1] Happer sale, 1909.

and 25, Shimada and Kanaya, on opposite banks of the Oi River, into one view.

A miniature series of four-on-a-block was issued by the publisher Arita-ya, and consists of fifty-six views, that is fourteen to a block, with a second view allotted to Kyoto, the plates being divided after printing. It is very rare indeed to find a sheet of views complete, whatever the subject or shape, in an uncut state.

Later in life, towards the close of his career, Hiroshige issued a series of full size, upright plates through the publisher, Tsuta-ya, each dated 7th month, 1855. The stations are, of course, the same as in all other series, but the scenes differ from the early oblong set. Thus station Numadzu is a moonlight scene in the latter, and a winter snow-scene in the upright series.

Again, station Chiryu, one of the least interesting in the oblong set, is one of the best, when well printed, in the later one. (Reproduced in author's previous volume.)

It is, however, generally recognized at the present day that this late series of upright Tokaido views was mainly, if not entirely, the work of Hiroshige II, working under his master's instructions. When the master was very busy, or in consequence of illness, the pupil was called in to make the drawing after the master's design, though the latter signed it when completed.

Such designs are called *daihitsu*, meaning " drawn for another."

Hiroshige's success with his first Tokaido series naturally led other artists to copy him, particularly during the Prohibition period, when prints of actors and courtesans were


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forbidden by an edict of the *Shōgun*, thus throwing out of employment the majority of contemporary artists, unless they turned their hand to landscape design.

Kuniyoshi contributed a series of Tokaido views, full size, oblong, complete in twelve plates, which place him at least on a level with, and, in the estimation of some collectors, above Hiroshige in the domain of landscape design. Two views from this series (*c.* 1840), which is rare, are here illustrated at Plate 12, one representing stations Akasaka (37), Fujikawa (38), Okazaki (39), Chiryu (40), and, on the near side of the river, Narumi (41). On the scaffolding on the right are hung strips of dyed cloth, a product of the locality, which we see displayed for sale in a shop in the view of Narumi in Hiroshige's Tokaido series, described in the foregoing chapter.

This series by Kuniyoshi gives an excellent idea of the relative position of the stations to one another. Across the water we see the long bridge at Okazaki, over the Yahagi River, and its fifteenth-century castle, which form the subject for Hiroshige's view of this station (i.e. Okazaki).

The full title of this series is *Tokaido Go-ju-san Yeki ; Go-shuku Meisho* (" Fifty-three Tokaido Stations ; Views of Five Stations ").

In some plates, however, only four stations are shown, when the sub-title is altered accordingly. Illustration No. 2, Plate 12, reproduces such a view, the four stations shown being Okabe (22) (the hill in foreground, up which the youth on horseback, followed by a peasant, is riding) ; Fujiyeda (23), the village below them on the right ; Shimada (24), by the edge of the river ; and Kanaya (25), on the opposite bank. Each print of the series is signed in the

margin *Ichiyusai Kuniyoshi*, *Shu-kuzu* (" Sketches by Contract ") ; while over the signature are the publishers' marks of Tsuta-ya and Tsuru-ya, thus showing the series to be a joint production.

It was left, however, to Kunisada to flatter Hiroshige to the extent of copying his early Tokaido series in a half-block set, in many views practically line for line. The majority are signed *Kochoro Kunisada ;* others " To order," *Kunisada*, as if in apology for plagiarizing the work of his fellow-artist, and to make it appear his publisher, Sanoki, was really responsible.

Stations 1 (Nihon Bashi) and 3 (Kawa-saki) are signed in full " To order," *Kochoro Kunisada ;* about four or five views are signed *Gototei Kunisada.*

In the foreground of each view is a large figure of a woman, separated from the landscape view by a conventional cloud effect. This series is very uncommon ; the writer has only once found a complete set of fifty-six views mentioned,[1] and only twenty-seven of the set figured in the Happer collection. He was, however, able to acquire fifty of the series from the collection of the late Mr. Phene Spiers, and two of them, stations Kakegawa and Otsu, are here reproduced (Plate 13), for the sake of comparison with the same views by Hiroshige at Plate 11.

It will be noticed how closely Kunisada copies Hiroshige in one view, while in the other (Otsu) he follows his own design entirely.

In the complete set two views are allotted to Kyoto, to make an even number (56) of plates.

Plates 1 to 41 follow, mostly with but slight variation of

[1] Orange and Thornicraft sale, March, 1912.

detail, Hiroshige's first Tokaido views, so that the detailed descriptions thereof in our foregoing chapter are equally applicable to Kunisada's set.

Thus, for example, in Plate 1, Nihon Bashi, instead of a *daimyo's* procession on the bridge, Kunisada shows a cart laden with bales and drawn by four men, who appear to have difficulty in controlling it on the steep slope.

He also shows the peak of Fuji in the distance, and kites in the air, which do not appear in Hiroshige's view.

Plate 3, Kawasaki, does not show Fuji nor the man on the raft, thus following the later edition.

Plate 7, Fujisawa. Instead of four blind men by the bank of the stream, a crowd of coolies are shown.

Plate 18, Okitsu, follows Hiroshige's view; but a curious error is made, whereby the horse's hoofs are indicated as if he was walking on dry land instead of in the stream.

From Plate 42 onwards, however, Kunisada appears to have made his own designs, as they differ entirely from Hiroshige's, though for No. 42, Miya, he seems to have taken the latter's Station 43, Kuwana, for his model, as in the foreground are two large junks, like Hiroshige's Kuwana view.

This apparent inversion is due to the fact that Miya (Station 42) and Kuwana (Station 43) lie on opposite sides of Kuwana Bay, the distance across being seven *ri* (a *ri*= about 2½ miles), hence the name " the seven Ri ferry," the coast-road round the bay being three or four times the distance by water.

Kunisada, therefore, has shown one end of the ferry and Hiroshige the other.

Unfortunately, the writer has not seen Kunisada's

version of Kuwana station, so is unable to compare it with Hiroshige's.

All the other stations by Kunisada are entirely different.

As if in compliment to this attention on the part of Kunisada, Hiroshige designed a vertical series, entitled *Tokaido Go-ju-san Tsugi Zu Kwai* ("Exact Views of the Fifty-three Tokaido Stations"), in which oblong landscape views occupy the upper third of the sheet, while the lower part is taken up with large figures, drawn after the style of Kunisada.

Again, in another, and very uncommon series, we find these two artists in collaboration, a series entitled *So-hitsu Go-ju-san Tsugi* ("Fifty-three Stations by Two Brushes"), and dated between the years 1854 and 1857, in which the upper part consists of a Tokaido view by Hiroshige, and the lower part large figures, illustrative of legends, by Kunisada, over the signature of Toyokuni. Owing to the size of the figures they encroach somewhat upon the landscape above. This particular series, however, more properly comes under the heading of legends, a subject to be described later.

Hokusai has designed a charming small quarter-block series of the Tokaido stations, showing people engaged at various occupations, sometimes an industry for which the particular place is renowned, for example, making sheets of seaweed by hand at Shinagawa on the same principle as paper-making, or the cultivation of silkworms, as at Kusatsu. The delicacy of the drawing and the exquisite colouring of this series render them masterpieces in miniature, to which no reproduction will do justice.

They are found in two issues, either of which are very





uncommon, particularly the first, which may be distinguished by having a short poem or verse inscribed on each view above the picture, which is removed in the later issue.

Each view is signed *Gwa-kio Jin Hokusai*, meaning "Hokusai Mad-on-Drawing."

XII

THE SIXTY-NINE STATIONS OF THE KISOKAIDO

CHAPTER XII

THE SIXTY-NINE STATIONS OF THE KISOKAIDO

THE alternative route between Yedo and Kyoto, known as the Kisokaido or mountain road, which ran inland, was also the subject of illustration by Hiroshige in a series of seventy plates, in which he had the collaboration of Keisai Yeisen, who contributed twenty-three of them.

While this series contains about fifteen masterpieces, worthy to rank with the best views in the first Tokaido set, the majority of the plates are uninteresting, some of them indeed very inferior, and the series as a whole has suffered in the estimation of collectors by reason of the numerous poor copies of late issues which are in existence.

While fine and brilliant impressions of the Tokaido series may be acquired fairly readily, with the exercise of patience, such has not been the writer's experience with the Kisokaido views, which more often than not are badly discoloured and faded copies of late editions, whereas copies of the first edition in brilliant condition are most rare.

Apart from poor colouring,[1] late issues may also be

[1] The reader should not conclude, however, that second edition copies invariably exhibit poor colouring and defective printing. While such prints are more often met with than good copies, early impressions of even late issues are sometimes excellent. The view by Yeisen here reproduced at Plate 14, though a second edition copy, has as well-graded and brilliant colours, and is as carefully printed as the first issue.

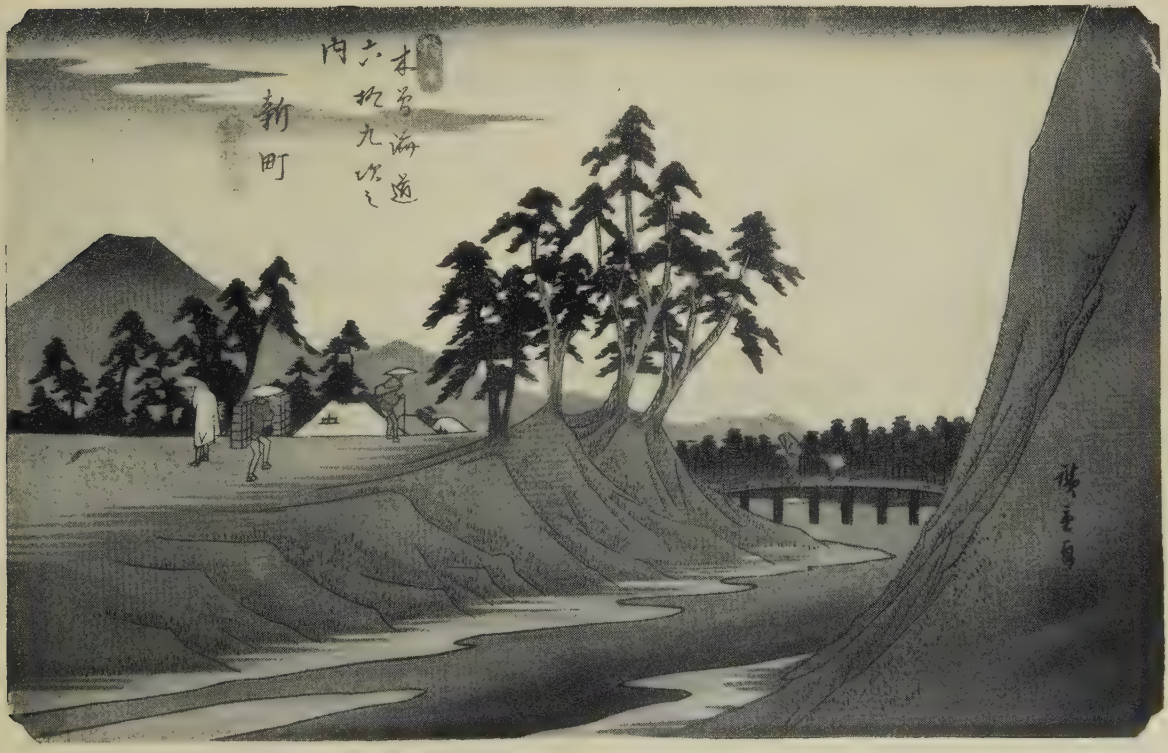
detected, particularly in the views contributed by Yeisen, by the absence of the artist's signature. It is suggested that the absence of Yeisen's signature on late issues was due to the fact that, as his reputation as a landscape artist was not the equal of Hiroshige's, his views did not sell so readily, so they were issued again without any signature, in the hope that they would be bought as Hiroshige's work.

When the signature on a print became badly worn, by reason of the large number of impressions taken off the block, it was sometimes erased altogether, but in this case this would apply equally to the inscription of the title of the series and the place-name, so that the above supposition to account for unsigned prints in this series seems a sound one.

Views by Yeisen, when unsigned, may be further identified by the different script in which the title *Kisokaido Roku-ju-ku-Tsugi* (" Sixty-nine Stations of the Kiso Road ") is written, though this evidence does not hold good in all cases, as one or two unsigned views have the title in the script of Hiroshige, yet by reason of the style of drawing they are generally attributed to Yeisen.

By reason of the large number of plates comprising this series, the set was divided between two publishers, Hōyeido, the publisher of the early Tokaido set, issuing Yeisen's contributions and a few of Hiroshige's, and Ise-Iri the remainder. *Second* editions of Yeisen's views, however, generally bear the trade-mark of Ise-Iri. Their trade-marks, particularly that of Ise-Iri, are frequently introduced into the picture itself, as upon a horse-cloth, a banner, the shutter or screen of a house, and so forth.


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熊谷宿
八丁堤景


木曽海道
六拾九次之
内
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over a stream to a village beyond, and others walking along the river-bank ; in the distance, a mountain range, printed from colour-block only.

Station 13. KURAGANO, by Yeisen. View of the Karasu River at Kuragano. Children playing about in the water by a weir in an irrigation canal ; on the right, a woman seated in an open tea-house looking at another cleaning a tub or cooking pot. A rather crude design.

Station 14. TAKASAKI, by Hiroshige. A peasant bowing to a man and a woman, and another, with a fan, running up to them ; behind them a tea-house, built out over the river, and a man seated in it admiring the view. Beyond, the village by the river on the left bank, and in the background a blue mountain range, printed from colour-block only.

Station 15. ITAHANA, by Yeisen. Travellers on foot passing along the bank of a stream, lined with trees, in the depth of winter. A fine snow scene, showing that Yeisen could, when so minded, equal Hiroshige in producing an effective design. This plate, even in first edition copies, carries no signature, but from the style of the drawing is generally attributed to Yeisen, though the title is written in the script employed on Hiroshige's views. The supposition given above, therefore, to account for the omission of Yeisen's signature from certain views is hardly sufficient in this instance. Mr. Happer suggests as a reason that it was due to Yeisen's careless habits, brought on by his over-indulgence in *sakè*.

Station 16. (From here onwards all plates are by Hiroshige, except where otherwise stated.) ANNAKA. A *daimyo's* procession seen from above, passing along a

narrow road by a few huts at the foot of a steep hill on the left.

Station 17. MATSUIDA. Travellers with packhorses on the road on a hill-side passing a large tree, under the shade of which stands a small wayside shrine.

Station 18. SAKAMOTO. Another unsigned plate, but generally ascribed to Yeisen. A village street with a narrow stream, crossed at intervals by planks, running down the centre between the houses; a high green hill in background.

Station 19. KARUI-ZAWA. Another masterpiece of the series by Hiroshige. A scene at night outside a village; a coolie lighting his pipe at a bonfire close to a large tree, while another lights his from the pipe of a man on horseback; in the distance is another bonfire. The effect of the light cast by the fire on the tree, and from the lantern hung at the horse's saddle, on to the faces of the two men lighting their pipes from one another, is wonderful, considering the simple means by which it is produced. In poor and faded copies and in late issues the contrast between the light from the fires and the lantern and the darkness of the surrounding night is very weak.

Station 20. KATSU-KAKE, by Yeisen. Rain on Hiratsuka Moor. Coolies and two laden oxen caught in a heavy downpour of rain and gale of wind. One of Yeisen's best contributions to the series, the rain and wind being very cleverly indicated.

Station 21. OIWAKE, also by Yeisen, but not signed. Distant view of Mount Asawa from Oiwakè. Another rain-scene by Yeisen. (In some issues the rain block is omitted.)

Coolies carrying loads, and one behind leading a pack-horse, under a straight downpour of rain, hurrying along the road round the base of the mountain.[1]

Station 22. ODAII. Four pilgrims at the edge of a brook running through a moor covered with grass ; hill in background.

Station 23. IWAMURATA, by Yeisen. A very crude scene of blind men fighting amongst themselves, and a dog barking at them ; one of the poorest views of the series.

Station 24. SHIONADA. Coolies resting in a wayside tea-house under a large tree by the bank of a river ; drawing of figures crude.

Station 25. YAWATA. Peasants crossing by a plank bridge a stream flowing past a high bank covered with bamboos ; blue hills in the background, printed from colour-blocks only.

Station 26. MOCHI-ZUKI. A wide road lined with large fir trees overlooking a valley below covered with trees, and hills beyond ; travellers and laden packhorses passing along, the whole scene under a full moon. A very fine moonlight view.

Station 27. ASHIDA. The road with travellers passing seen through a dip of a green hill with trees on it, and reappearing at the top on the right.

Station 28. NAGAKUBO. Perhaps *the* masterpiece of the

[1] In the catalogue of the print collection in the British Museum this print is described as being in the *first* state when printed *without* the rain block, which Mr. Binyon considers was added as an afterthought, to give the idea of distance to the mountain, remarking also that the figures are not drawn as if drenched by a storm. Though, as a rule, the omission of some feature in a design, such as a rainstorm or range of mountains, generally connotes a late edition, the reverse might well be the case in this instance for the reasons Mr. Binyon gives.

whole series. A very fine moonlight and mist effect with figures, one on horseback, crossing a bridge over a river; in the foreground, a tree growing by the edge of the river, a man leading a horse, and two children playing with dogs. In the background are mountains printed from colour-blocks (graded black) only, omitted in late issues, in which also the colour is much weaker. The bridge, the figures crossing it, and the tree, are all printed in dead black, the whole forming a very fine composition and relying for its effectiveness upon the use of black graded to various tones, and the deep blue of the river in the foreground shading off to a misty grey in the dim distance. This view is very uncommon, particularly fine copies of the first issue, and has been much reproduced.

Station 29. WADA, the highest station on the road, over 5000 feet above sea-level. A snow-scene, with a view of the road running between steep slopes, and in front a high peak covered in snow.

Station 30. SHINO NO SUWA, by Lake Suwa, famous for its hot baths. Front view of an inn, with travellers refreshing themselves inside, and a man in a tub in the bath-house at the side.

Station 31. SHIO-JIRI. The frozen Lake Suwa seen from Shio-jiri Pass. Another masterpiece by Yeisen, showing Fuji in the distance under its mantle of snow, and travellers picking their way across the cracks in the ice of Lake Suwa; in the foreground, travellers, one on horseback, on the steep road leading down to the lake. (See note, Appendix II.)

Station 32. SEMA. River scene under a full moon slightly obscured by clouds, with a man in a punt laden with (?) rushes, and another behind on a raft; on the bank

willow trees bending before the wind. One of the best plates in the series. (See Plate 15, and note, Appendix II.)

Station 33. MOTOYAMA. A large pine tree blown across the road by the gale, propped up on a trestle, and two men to saw it up sitting under it by a fire. Drawing crude.

Station 34. NIEGAWA. Front view of a large inn, with travellers resting inside and a waitress bringing tea to one; a man leaning over the balcony above and looking at a coolie unloading his horse; on the left an empty *kago*. Like station 36 (Goyu) on the Tokaido, this view is interesting for the information given on the sign-boards in the inn, on which are inscribed the names of the engraver Fusajiro, and the printers Yasu-goro and Ichitaro.

Station 35. NARAI, by Yeisen, but not signed. "View of the shop (for the sale of) the famous products (combs) of Narai." At the top of a steep road a coolie putting down his load, and two travellers going off down the hill.

Station 36. YABUHARA, also by Yeisen. Travellers sitting by the wayside, and two women, carrying faggots, standing under a pine tree and admiring the view from the top of the Torii Pass.

Station 37. MIYA-NO-KOSHI. Another very fine moonlight and mist effect. It is an open question as to which of the two views, Nagakubo or this one, is the finest. Mr. Happer appears to favour Miya-no-koshi. Three people, one a man carrying a child, are crossing a plank bridge over the Kiso River under a misty full moon. Through the mist loom up trees like ghosts, and in the distance the dim figure of a man wending his way to his hut along the river's bank.

Station 38. FUKUSHIMA. The guard-house at the entrance to the village, and a high gate across the road, with people passing through.

Station 39. UEMATSU. A traveller and his coolie standing on a bridge over a torrent and gazing at the Ono waterfall ; a peasant, carrying faggots, crossing the bridge.

Station 40. SUWARA. Another of Hiroshige's famous rain-scenes. A small tea-house, built under the shelter of an enormous pine tree, to which two coolies rush for shelter from the torrential downpour ; in the background, two travellers, one on horseback, throwing on their straw coats for protection as they plod along through the storm.

Station 41. NOJIRI, by Yeisen. View of an arched bridge spanning a rocky gorge, through which a mountain torrent rushes ; high up, on the left, on a steep mountain-side, stands a shrine, dimly seen through the mist, while through the bridge appears the faint outline of a mountain far off.

Station 42. MITONO. Two peasants at work in a field and a woman leading a child towards a hill up which the path leads, under two *torii*, to a shrine beyond ; roofs of huts in the background. A poor design ; figures crudely drawn.

Station 43. TSUMAGOME. A pilgrim, a wayfarer, and a porter passing along the road cut through the hills, and trees overlooking it ; beyond, two other travellers appearing over a dip in the road, and on the hill to the right a faggot-gatherer passes with his load.

Station 44. MAGOME, by Yeisen, but not signed. Another view of the road cut out of the side of the mountain, with a peasant riding his ox along it ; beyond, the

roofs of the village in the valley below, overlooked by high mountains, printed from graded colour-blocks. One of the best plates by Yeisen when well printed.

Station 45. OCHIAI. On the right, the village on the side of the hill, and the road through it, along which travellers and porters are passing downhill and crossing a small bridge over a stream on the left. In the background, a range of hills, printed in blue, from colour-blocks only, and in front of them the forest, overlooking the road.

Station 46. NAKATSU-GAWA. This plate was issued in two totally different states, of which the first is extremely rare,[1] very few impressions having been taken from it, probably because the block got damaged or burnt in a fire. The first state is a near view of the village, and three travellers approaching it in a downpour of rain; behind the village rises a high hill.

The second state is a distant view of the village nestling at the foot of the hill, across flat rice fields, and the road winding to it in a series of zigzags; in the foreground, people crossing a small bridge over a stream, and a willow tree growing close by.

Station 47. OI. Perhaps one of the finest snow-scenes designed by Hiroshige, the representation of the falling snow-flakes being extraordinary in its realism. Two travellers, mounted on packhorses led by coolies on foot, all thickly covered with the heavily falling snow.

Station 48. OKUTÈ. The road across a bleak moorland over the Biwa Pass, and two peasants toiling along uphill with a load of faggots on their backs. An uninteresting plate.

[1] Anonymous sale (Sotheby), June, 1913, item 210; reproduced in Catalogue at Plate VIII.

Station 49. HOSOKUTÈ. The village lying in a plain surrounded by hills, seen through the arch formed by two pine trees leaning across the road to one another, and people passing under them.

Station 50. MITAKE. An open tea-house, at which travellers are taking refreshment, while outside a man washes a tub at a small stream; mountains in the background, faintly printed from colour-block, in a dark sky. Drawing crude.

Station 51. FUSHIMI. Travellers resting under a large tree by the edge of the road, and others passing by.

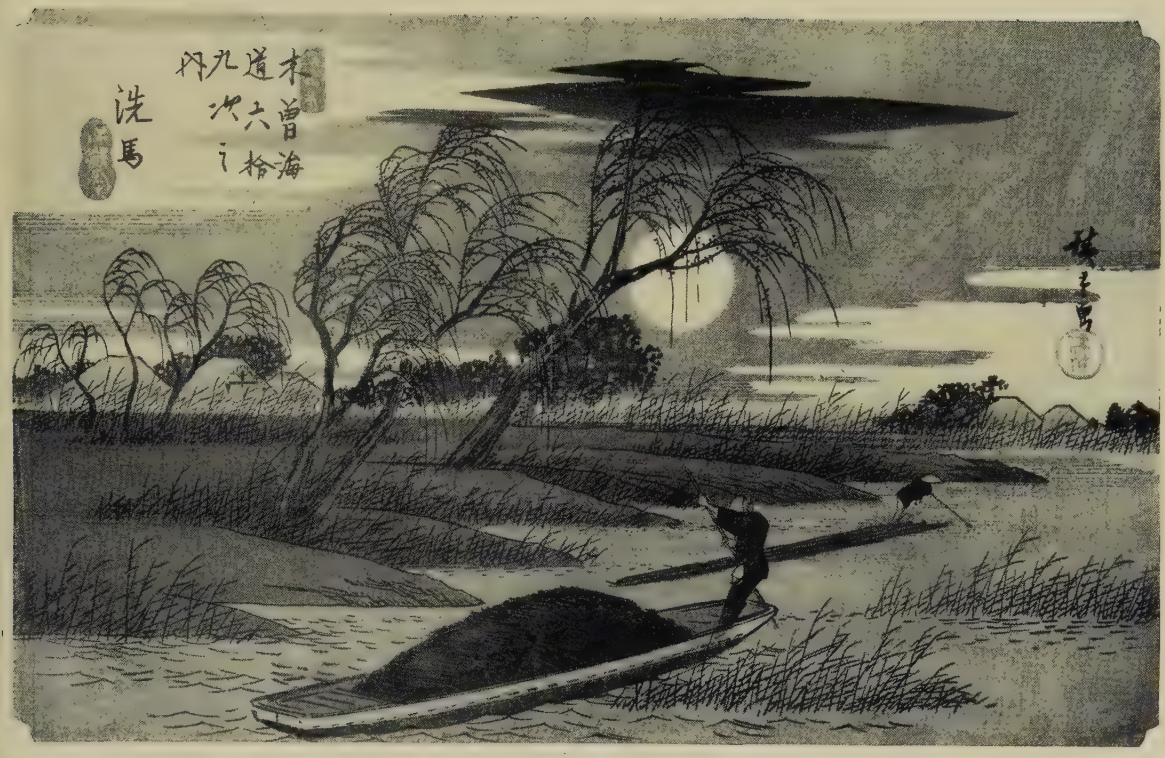
Station 52. OTA. Travellers waiting for the ferry by the bank overlooking the river, down which a raft is passing; blue hill beyond further bank, and a pink sky; three trees by edge of river on left.

Station 53. UNUMA, by Yeisen, but not signed, and one of his best views. On the right stands the Castle of Inuyama, overlooking the Kiso River; rice-fields and village in the distance beyond the river, backed by hills.

Station 54. KANO. Peasants making obeisance at the approach of a *daimyo's* procession along a road lined with trees; across the fields is seen his castle.

Station 55. KODO, by Yeisen; considered one of his masterpieces. View of the Nagara River, and men fishing at night with cormorants, the fish being attracted by flares hung over the punt from a pole. The last of the views contributed by Yeisen.

Station 56. MEIJI. On a green slope, between two camelias in flower and tall bamboos, a peasant inquiring the way of another, who points behind him towards the village across the fields in the distance.


木曽海道六拾九次之内
洗馬


本芳梅堂
六拾九次之内
垂井

Station 57. AKASAKA. A man and a woman crossing a small bridge over a stream in opposite directions; on the further side stands the village, surrounded by trees not yet in leaf.

Station 58. TARUI. The head of a *daimyo's* procession entering the town from under an avenue of trees in a downpour of rain, and the natives making obeisance. This plate (reproduced at Plate 15) is interesting from the views of the two print shops on either side of the street, while on the shutter of the one on the left appears the trade-mark of Ise-Iri.

Station 59. SEKIGA-HARA. A woman serving two travellers at a tea-house, while a coolie stands idly by holding his horse and staring at them; in the background, another tea-house.

Station 60. IMAZU. On the left, a line of shops; on right, a large tree; a porter and another traveller passing down the centre of the street which looks out across green fields to hills beyond. Sitting outside one shop is a man lighting his pipe from another man's.

Station 61. KASHIWARA. Front view of the large Kome-ya tea-house, and shops adjoining it, and people having refreshment while their *kago* carriers wait outside.

Station 62. SAMEGAI. View of the village in a hollow and mountains beyond, and a large tree in the centre; porters passing on one side, and on the other an old peasant sitting resting.

Station 63. BAMBA. The village street, with horses and coolies waiting about; on the right, a tea-shop, and a range of mountains behind the village.

Station 64. TORIIMOTO. A tea-house on the steep side

of a mountain and travellers resting therein, and admiring the view over the valley, river, and lake below.

Station 65. TAKAMI-YA. Two women with large straw bales on their backs and a coolie passing behind them, in foreground ; behind them the dry bed of a wide river, in which stand the trestles of a washed-away bridge. On the further bank lies the village amongst trees, and hills rising in the background. Two large tree-trunks frame the view in foreground.

Station 66. ECHIGAWA. People crossing the Echi River by a low plank bridge ; a woman leading a laden ox in the foreground and passing two pilgrims, whose heads are hidden in large basket-hats. In the distance hills, printed from colour-blocks, rising above the mists.

Station 67. MUSA. Travellers crossing a small stream by two punts moored end on to one another.

Station 68. MORIYAMA. A street of houses along the highway on one side and a stream on the other ; cherry trees in bloom on hill behind the houses, and in the background a green hill, printed from colour-block only.

Station 69. KUSATSU. Here the Kisokaido joins the Tokaido. People walking along the dry bed of the Kusatsu River.

Station 70. OTSU. View looking down a broad street over Lake Biwa, on which appear the white sails of junks. Travellers and bullock-carts passing along the street. Publisher's and artist's seals appear on various shop-signs.

Otsu station is the last of the Kisokaido series, there being no plate for Kyoto, the view in the Tokaido set doing duty for both.

XIII

THE THIRTY-SIX VIEWS OF FUJI

Station 1. NIHON BASHI: Nihon Bridge. Sunrise over Yedo. View of the canal, with the sun, cut by streaks of mist, rising behind the houses, crowds by the bridge, and coolies pushing a cart laden with bales over it.

As on the Tokaido, the Nihon Bridge, Yedo, formed the starting-point of the Kisokaido, which rejoins the former highway again at Station 69, Kusatsu (No. 53 on the Tokaido), this, and the final station, Otsu, being common to both. In the Kisokaido series, no view is allotted to the terminus Kyoto, that belonging to the Tokaido set doing duty for both.

Station 2. ITABASHI. A man shoeing a horse by a roadside hut; on the left, the first houses of the village.

Station 3. WARABI. Ferry over the Toda River. A large ferry-boat laden with passengers and a horse being poled across the river, travellers and horses waiting on the further bank; two herons flying over the boat.

Station 4. URAWA. In the distance, Mount Asama in eruption; in the foreground, a coolie leading a packhorse.

Station 5. OMI-YA. A traveller carried in a *kago* along the road on a high bank bordering rice-fields; Fuji in the distance, snow-capped.

Station 6. AGEO. The Shinto temple of Kamo, with a rest-house outside the grounds, and peasants winnowing rice in front of it. A poor plate.

Station 7. OKEGAWA. View of the Common; a woman stripping rice outside a thatched hut, and a traveller speaking to her.

Station 8. KONOSU. A distant view of Fuji seen across fields, and porters passing along; on the left a pilgrim, in a large basket-hat.

Station 9. KUMAGAÈ and the " eight-*cho* " (about $\frac{5}{8}$ths of a mile) embankment. A fine colour composition. A traveller arriving at the cross-roads, at the entrance to the village, in a *kago*, and another, on foot, chatting to him ; on the left, a woman serving two coolies at a wayside tea-house, and behind a horse feeding, with his nose in a bucket. On the extreme right, a road-direction post, and behind it a shrine, with a stone figure inside and a candle burning in front of it ; the embankment stretching away behind in the distance uphill. (See Plate 13.)

Station 10. FUKAYA. A group of women, guided by one leading with a lantern, passing along the street. One of the figures, turning to speak to another, is drawn with the face in profile, a very unusual position, but the picture as a whole is uninteresting, and the large figures crude and clumsily drawn.

Station 11. HONJO. Ferry over the Kanryu River, crossed partly by bridge and partly by boat, and a *daimyo's* cortège passing over.

All the above plates are by Yeisen ; with the next commences Hiroshige's contributions to the series in one of the most beautiful views of the whole set, here reproduced at Plate 14, which, unfortunately, cannot give any impression of the exquisite colouring of this print in all its pristine freshness. The dark fir trees by the river bank are silhouetted against a pure golden sky, over a distant range of deep blue mountains, while above it gradually melts into beautiful wine-coloured clouds. For beauty of atmospheric effect this print is equalled by few and surpassed by none.

Station 12. SHIMMACHI. Travellers crossing a bridge

CHAPTER XIII

THE THIRTY-SIX VIEWS OF FUJI

EVEN as Fuji is the dominating feature in the landscape of Southern Japan, so is it also the ever-recurring theme in Japanese pictorial art.

If Hiroshige made his name amongst the artists of Ukiyoye by his scenes on the Tokaido, Hokusai, his fellow-artist in the realm of landscape, is entitled to an equal, if not a higher place, even if he had done nothing beyond his incomparable views of Fuji.

The series of " Thirty-six Views of Fuji " (with its ten supplementary views really forty-six) by Hokusai constitute one of his two greatest works, the other being the extremely rare series of ten very large upright prints, entitled " The Imagery of the Poets." The rarity of this latter series may be gauged from the fact that a complete set, in exceptionally fine condition, fetched £340 in the Happer sale in 1909. Each print of the series is illustrated in the catalogue of this sale.

In looking over Hokusai's designs one is at once struck by their infinite variety. Fuji is depicted in calm and storm, in mist and bright sunlight ; sometimes dominating the whole scene, at others receding to a mere speck in the distance. Plates Nos. 4 and 18 of the series give a good idea of such contrasts. In the former it is dwarfed by distance to a speck on the horizon ; in the latter it towers

up into the sky, filling the background, the monarch of all it surveys. Plates Nos. 11 and 24 (here illustrated) also show Hokusai's contrasting treatment of his subject.

Another point one will notice is the simplicity of the colour-scheme employed, green, blue, yellow, and brown, laid on in large masses. Sometimes all four colours are used, sometimes only three of them. The result is very bold and effective.

The following are the views constituting this series, and the order given is that universally accepted nowadays, corresponding with that given by M. de Goncourt in his work on *Hokusai*. In the British Museum catalogue they are arranged according to locality.

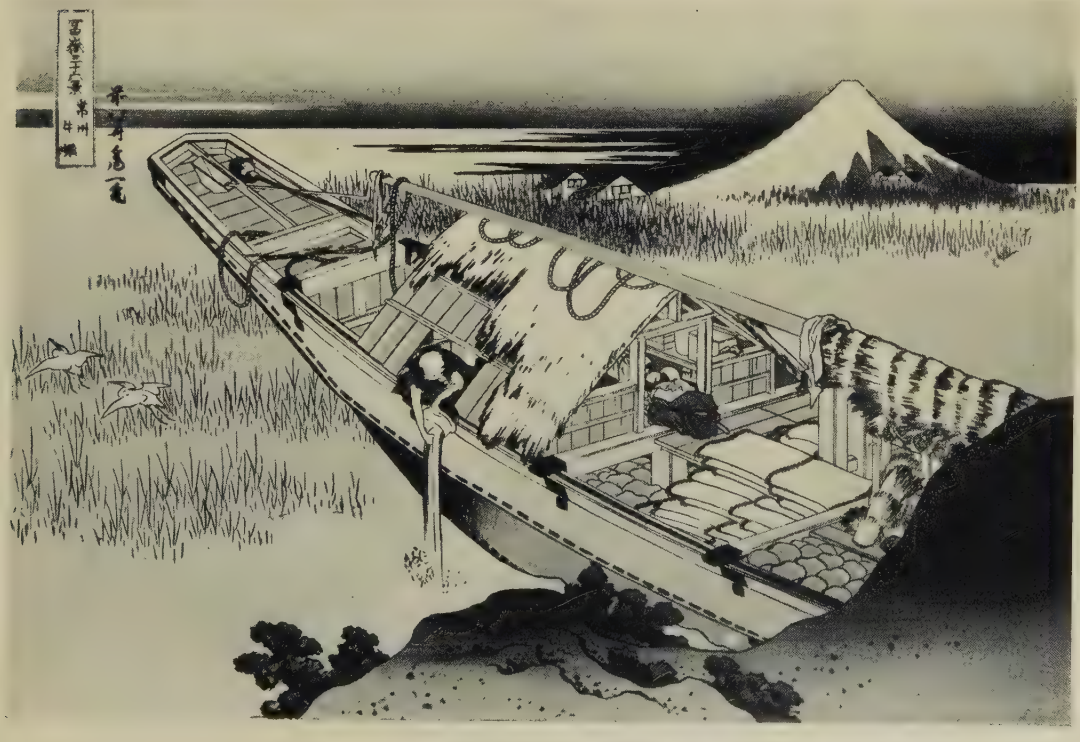
No. 1. Fuji seen from Ejiri, Province of Suruga, across rice-fields, on a windy day.

No. 2. Fuji seen from Ono Shinden, Province of Suruga, across the water, its base enveloped in mist; in the foreground, coolies leading oxen laden with bundles of straw.

No. 3. Fuji seen from the tea-fields of Katakura, Province of Suruga, where women are picking tea and coolies carrying it into the store sheds; beyond rises Fuji, snow-covered from base to summit, into a deep blue sky. This view exhibits a different colour-scheme to the usual prevailing tints, yellow and a light brick-red predominating.

No. 4. Fuji seen through the circle of a large tub, upon which a man is working, from Fujimigahara, Province of Owari. (Reproduced in the author's previous volume.)





No. 5. Fuji seen from Ko-ishi-kawa, Province of Yedo, in the depth of winter, across a landscape covered in snow, and people in a tea-house admiring it.

No. 6. Fuji seen at a great distance from the beach at Todo through one of two *torii* standing in the water, and people gathering shellfish.

No. 7. Fuji seen from the banks of the Minobu River, along which coolies and horses are passing.

No. 8. Fine weather on the slopes of Fuji, which raises its red, snow-capped peak into a blue sky flecked with fleecy clouds, gradually melting towards its base into the green of the forest below. Considered one of the three masterpieces of the whole series, which are most sought after by collectors, the other two being the *Great Wave*, No. 20, and the following plate.

No. 9. Fuji in a thunderstorm, with lightning playing round its base. (See note, Appendix II.)

No. 10. Pilgrims making an ascent of the mountain and others assembled in prayer in a cave above.

No. 11. Fuji seen from Narumi, in Province of Kazusa, on the horizon, and two junks in full sail, one filling the whole foreground of the view. (See Plate 16.)

No. 12. Fuji seen from Ushibori, Province of Hitachi, over a large junk moored against the bank in the foreground, rising above the water-reeds into a deep blue sky shading off into white at the top. Printed almost entirely in blue, in various tints, this plate is one of the best in the series. (See Plate 16.)

No. 13. Fuji seen from Lake Suwa, Province of Shinano; a thatched hut under two pine trees, on a rocky promontory, in foreground. Printed in blue.

No. 14. A print in blue and grey. Fuji seen from the Totomi Mountains, through a trestle supporting a huge log which men are sawing, one below and one standing on top of it ; on left, another man sharpening a saw, and underneath the log a fourth sitting by a fire, the smoke of which trails upwards to the right. Another very favourite view.

No. 15. Fuji from the Onden water-wheel, which projects from a thatched shed on the left.

No. 16. Fuji seen from Inume, Province of Kai, across a valley over which lie mists, its crest snow-covered ; in the middle-distance two men with packhorses passing.

No. 17. Fuji reflected in Lake Misaka. Blue outline.

No. 18. Fuji seen from the Pass of Mishima, in the Province of Kahi, with its crest wreathed in a light cloud, and clouds rising behind its base, while in the foreground, as if challenging comparison with the peerless mountain, stands a huge tree, the giant of the forest, and three men, like pigmies, are endeavouring, with outstretched arms, to encircle its girth. Another magnificent plate. (See Plate 17.)

No. 19. Fuji seen from Isawa at daybreak, rising out of the mists ; in the foreground, a street between two rows of houses still closed, and travellers setting forth.

No. 20. Fuji seen across the inlet of Kanagawa, and a huge wave about to envelop three boats and their helpless crews. Reprints and reproductions of this plate are common. Good impressions of original copies should show some slightly tinted clouds in the upper part of the sky, which do not appear in late impressions nor in reprints.



No. 21. Fuji, its crest white with snow, seen through a row of pines by the edge of the road, from Hodogaya on the Tokaido, and travellers, one on horseback, passing along the highway.

No. 22. Fuji seen from a tea-house at Yoshida on the Tokaido, and a waitress pointing it out to two ladies who have been brought thither in a *kago*. This plate is hardly up to the standard of the other views in this series.

No. 23. Fuji seen from the ford over the Oi River at Kanaya on the Tokaido, with people being carried across on the backs of coolies, and gangs of men carrying *norimons*.

The representation of the river, like some huge tidal wave sweeping up it, and the coolies wading through between steep banks of water, is most curious, reminding one of the passage of the Red Sea by the Israelites.

No. 24. A blue Fuji with its crest in white towering up behind green hills shrouded in yellow mists, overlooking the shore at Tago, near Ejiri ; while in the foreground two large junks, and others beyond, are being beached stern foremost. Prevailing colours of yellow, blue, and green. One of the best plates in the series. (See Plate E.)

No. 25. Fuji seen in the distance from Enoshima, and a cluster of houses in green woods with the pagoda of the shrine of Benten rising above the foliage and people wending their way to it.

No. 26. Fuji from Nakabara, Province of Soshu. Coolies passing across a low plank bridge by a small stone way-

side shrine on the edge of a stream, and a man fishing with a net close by.

No. 27. Fuji from Shichiri-ga-hama, province of Soshu. A print in dark bluish-green, with a snow-capped Fuji showing on right of clump of trees, and curious white clouds on the horizon on left.

No. 29. Fuji from Umesawa, Province of Sagami. A deep blue mountain, graded lighter towards the crater, green forests at its base ; cranes in the foreground, and two flying towards the crater. Dense clouds encroaching from either side upon the mountain. A somewhat uninteresting plate in prevailing green and blue.

No. 30. Fuji seen from the timber-yard at Honjo, Yedo ; in foreground a man sawing a log, and on the left another throwing up billets to a third standing on the top of a pile of logs for stacking.

No. 31. Fuji seen through the piers of the Mannen Bridge over the Fuka River ; people passing over the bridge, a laden barge on the water, and a man fishing.

No. 32. Fuji, from the pagoda of the Five-Hundred Rakan at Yedo ; people admiring the view from a balcony adjoining the temple, and a man pointing the mountain out to them.

No. 33. Fuji seen across the ancient pine of Aoyama, whose trailing branches are supported on trestles ; low-lying mists intervening, and a party picnicking on the hill-side.

No. 34. A solitary fisherman at Kajikasawa, Kai Povince, standing on a rock jutting out over the waves and hauling in his lines, the outline of the peak of Fuji appearing beyond above the mist.

No. 35. Fuji just visible from Shimo Meguro, a small village in the hills near Yedo. This view having no strongly marked features is difficult to describe in words.

No. 36. Fuji seen from Senju, a suburb of Yedo, and two men fishing at a weir, another leading a horse. Another favourite plate.

No. 37. Another view of Fuji from Senju, looking across the Yoshiwara ; two women watching a *daimyo's* procession passing.

No. 38. Fuji seen from Tsukuda-jima, an island at the mouth of the Sumida River, rising above green hills on the further bank, and white clouds, printed in *gauffrage*, rolling along the horizon. Another very fine view. (See Plate 17.)

No. 39. Fuji seen across the Tama River, in the Province of Musashi, with a wide band of mist stretching across from side to side below the snow-capped crater ; a laden boat crossing the stream. A favourite plate.

No. 40. A distant view of Fuji from Gotenyama, at Shinagawa on the Tokaido ; in the foreground, cherry trees in blossom and people admiring them.

No. 41. Fuji appearing over the roofs of warehouses along the banks of a canal, at the end of which rise, above the mists and trees, the towers of the Uyeno Temple ; in the foreground, the Nihon Bridge crowded with coolies and porters. A very fine plate. Blue outline.

No. 42. Fuji seen from Suruga Street, Yedo, between the tops of roofs, on one of which on the right are workmen making repairs ; kites flying.

No. 43. Fuji seen across the house-tops in the distance from Suruga-dai, a hill in the centre of Yedo ; coolies and others passing in the foreground. A composition in green and brown.

No. 44. Fuji seen from the Buddhist Temple of Hongwan-ji at Asakusa, Yedo. The roof of the temple on right, clouds over the roofs of the city below, kites flying, and high trestle fire-outlook tower rising through the clouds on the left.

No. 45. Fuji at evening, beyond the Ryogoku Bridge, Yedo ; in the foreground, a large ferry-boat, and beyond it the long line of the bridge across from bank to bank and Fuji terminating it in the distance.

No. 46. A distant view of Fuji from the village of Seki-ya, on the Sumida River, rising above the mists over a flat landscape ; in the foreground, three horsemen riding along an embankment in a gale of wind. Blue outline.

The foregoing series was issued between the years 1823 and 1829 ; in 1859 was issued a similar series by the publisher Tsutaya, but consisting of upright views, designed by Hiroshige. He, however, did not live to complete it, and some of the views are undoubtedly by his pupil, Hiroshige II. Though issued in 1859, as a memorial to Hiroshige, each plate is dated 4th month, 1858. When well printed, which is rare—late, poorly printed copies largely outnumbering the good ones—this series takes high place amongst the various upright series designed by him. The order of the plates is given on the title-page published on completion of the series.





The views constituting this series are as follows :—

No. 1. Fuji seen across the town from the Ichikoku Bridge, Yedo.

No. 2. Fuji seen from Suruga Street, Yedo. Manzai dancers passing.

No. 3. Fuji from the moat round Yedo Castle in the depth of winter. A very good snow scene.

No. 4. Distant view of Fuji from Tsukuda-Oki, Yedo, with junks moored in the bay, and one in the foreground, close to a bank of reeds. A very good plate. (See Plate 18.)

No. 5. View of Fuji from the Tea-water Canal, Yedo, with an enclosed water-conduit carried across it like a bridge.

No. 6. Fuji seen across Yedo from the Ryogoku Bridge ; a woman in a boat alongside a landing stage talking to another standing on it under a willow tree.

No. 7. A grey Fuji seen from the embankment of the Sumida River, along which two girls are walking under cherry trees.

No. 8. Fuji from Asuka-yama ; view from a green field with cherry trees, and people walking about.

No. 9. View of Fuji from the " Fuji View " tea-house, on high ground overlooking a stream running through rice-fields, and two women admiring the view. Perhaps a plate by Hiroshige II.

No. 10. Fuji seen from Meguro Yukiga-oka, between two maples on the high bank of a stream.

No. 11. Fuji rising through a crimson sky above low-lying mists and the winding Tonè River in the foreground, and sailing junks on it. People standing under the trees on a high cliff overlooking the river.

No. 12. The cone of Fuji seen through the cleft in a tree-trunk beside a stream, from Kokanei, Province of Musashi.

No. 13. Considered one of the masterpieces of the series. Fuji seen from the Tama River, Province of Musashi. In the foreground, two people crossing a low bridge over the river by a willow tree, and in the distance people fishing from the bank.[1]

No. 14. Fuji from Koshiga-ya, Province of Musashi, rising above the surrounding hills, across the intervening river and fields ; in the foreground, two cherry trees with red blossom just coming into leaf. A man in a punt on the river, and four people walking along the bank.

No. 15. A snow-white Fuji towering up into the sky and a cloud hanging on its slopes seen from Nogè, Yokohama, lying at the head of an inlet up which junks are sailing, past a flat promontory covered with trees.

No. 16. Fuji seen from the sea at Honmaki, Musashi, and a perpendicular cliff in the foreground, with trees on its summit, and a boat sailing past it.

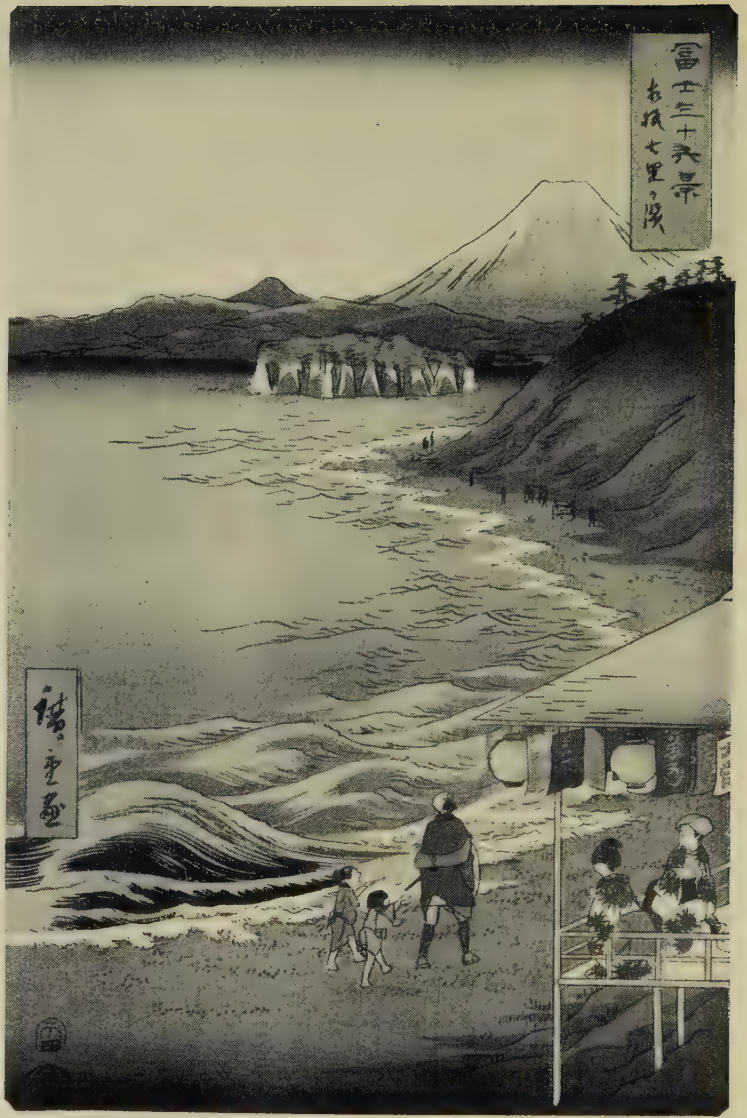
No. 17. Similar to the last view. Fuji from the Sea of Miura, Province of Shoshu, its base wreathed in red clouds ; in the foreground, cliffs crowned with trees.

No. 18. Fuji seen above a green hill from the Sagami River, Province of Shoshu, and two men on rafts, the one in the foreground with a fire burning.

No. 19. Fuji from the seashore known as the " Seven Ri " (about eighteen miles) beach, Shoshu Province, and

[1] Illustrated in the author's *On Collecting Japanese Colour-Prints*.


富士三十六景
東海佃沖


富士三十六景
東海七里の浜

a man, followed by two children, passing a tea-house on the beach in which two women are sitting. On the lanterns hung from the roof of the tea-house appear Hiroshige's diamond seal, " Hiro." (See Plate 18.)

No. 20. Fuji seen across Enoshima Bay through a large *torii* erected on the beach close to a tea-house which three women are approaching.

No. 21. Fuji from Lake Hakonè, Soshu Province, yellow cliffs along the shore.

No. 22. Fuji seen in the heart of the Izu Mountains, with a white cloud resting at its base, and a great waterfall in the foreground.

No. 23. Fuji seen from the coast at Satta Point, and a great wave breaking in on the shore. Considered the masterpiece of the whole series.

No. 24. A great white Fuji streaked with grey rises up into a golden sky, seen from the promontory Miho-no-Matsubara, one of the stations of the Tokaido ; ships sailing in the bay.

No. 25. Fuji seen across rice-fields from the edge of a road lined with great pine trees, along which a woman and a priest, with shaven head, are passing, at Yoshiwara, on the Tokaido.

No. 26. Fuji seen in the distance from the ford over the Oi River, and women being carried across in *kagos* by coolies. A poor plate by Hiroshige II.

No. 27. Fuji seen across a wide expanse of calm sea from the beach at Futami, Ise Province, with the " husband and wife " rocks in foreground.

No. 28. Fuji seen at the far end of Lake Suwa, surrounded by mountains, and boats on it.

No. 29. Another, more distant, view of Fuji at the head of Suwa Lake, with the narrow road between steep hills leading down to it.

No. 30. A near view of Fuji across the Motosu Lake from Misakagoshi, Kai Province. A very fine view.

No. 31. Fuji rising above grey hills seen from a field, in which wild flowers and tall *suzuki* grass are growing, in the Plain of Otsuki, Kai Province.

No. 32. Fuji rising above other mountains overlooking a ravine through which the River Fuefuki flows, and clouds hanging over it. A plate by Hiroshige II; colouring crude.

No. 33. A distant view of Fuji seen across a flat plain with a small stream meandering through it, and two horses grazing, the one in the foreground blocking out nearly half the view. A very poor plate, obviously the work of the second Hiroshige.

No. 34. Fuji seen across the Bay of Kuroda, Province of Kazusa, with junks at anchor, and others sailing across.

No. 35. Fuji across Yedo Bay, seen from Rokusozan, Kazusa; a large tree in the foreground by the edge of the road, along which a woman on a led horse is passing under a *torii*. Probably by Hiroshige II.

No. 36. Fuji from the seashore at Yasuda, Shimosa, showing the path running round a projecting headland and waves breaking on the shore; in foreground a bare-headed priest gazing at Fuji across the bay. A good plate.

XIV

VIEWS IN AND AROUND YEDO

VARIOUS YEDO VIEWS BY HIROSHIGE

"FAMOUS RESORTS OF YEDO"

"HUNDRED FAMOUS VIEWS OF YEDO"

CHAPTER XIV

VIEWS IN AND AROUND YEDO

UNDER the title of "Yedo Views," Hiroshige issued a large number of series with different publishers. Mr. Happer states that nearly fifty different series of indefinite number, in various sizes and shapes, are known, thus giving some idea of the popularity of this subject.

The earliest known series is a set complete, according to Mr. Happer, in ten views, each full size, oblong, issued by the publisher KAWA-SHO, and may be recognized by the narrow decorative border in varied patterns with round corners, each signed in full *Ichi-yusai Hiroshige*. This series, however, is very uncommon.

The series of most uniform excellence is probably that entitled "Toto Meisho," "Celebrated (Views of) Toto" (Toto or Yeto being alternative names for Yedo) the next earliest issue, published by SANOKI, whose mark of KIKA-KUDO is stamped on the margin in red with the *kiwamè* ("perfect") seal above it. The title is in a frame also outside the margin, and projects somewhat above the top border. A view from this series of the Yoshiwara at night, under a full moon, is given at Plate 19.

Another series, also issued by Sanoki, may be distinguished from the foregoing by having the title, which is

also in a frame on the margin of the print, placed a trifle lower down, while the shape of the frame is slightly different. The publisher's stamp in the margin is generally SANOKI, instead of Kika-kudo, and the border is shaped slightly differently at the corners. Hiroshige's signature, too, is written in his middle period form ; in the previous Sanoki issue it is in his early script. (See note, Appendix II.)

The view of the Yoshiwara under snow, here reproduced at Plate 19, has the Sanoki seal (in black) in the margin in place of his Kika-kudo seal on the other series.

One of the best views in this series is that of the yearly festival at Asakusa Temple, showing the crowds of people thronging up the temple steps under their umbrellas, during a heavy snow-storm. Except for slight touches of yellow and green, this is a print in one colour only, effect being produced by the contrast between the brilliant red of the temple and the snow.

Yet a third series by Sanoki is one with the title " Yeto Meisho." Judging from the script of Hiroshige's signature on the copy of a print from this series in the author's collection, he would be inclined to place its date as intermediate between the last two. The title is in a frame similar in shape and position to the previous series, to which Asakusa Temple under snow belongs, but the publisher's seal, KIKA-KUDO (in red) is placed higher up in the margin.

A well-known set of Yedo views by Hiroshige is that called the YAMADA-YA (name of the publisher) figure set, from the prominence of the figures introduced into the view. It is supposed to be complete in forty plates, which are variously dated between the years 1853 and 1858.





They also carry the publisher's mark and two small inspector's seals. (See note, Appendix II.)

The plates comprising this set vary in quality, and owing to the late date at which some were issued the colouring is at times crude and harsh. The best plate is, perhaps, that of the Tea-water Canal, Yedo, in a heavy snowstorm, the deep blue water of the canal flowing between high banks, crowned on one side with trees, all under a thick mantle of snow, and black sky, making a picture of wonderful contrasts.

This series is interesting from the fact that at this date Hiroshige had practically abandoned the oblong form of print for the vertical ; in this set, however, he reverts to his former shape.

The foregoing constitute some of the principal " Yedo Meisho " series in oblong shape, prints of which the collector is most likely to come across. As stated above, about fifty different series, in various shapes and sizes, are known, but as many are represented by only an occasional print, little purpose would be served by giving up space even to a portion of them.

A series by Hiroshige II deserves mention, however, issued by the publisher ICHIBEI (also known as Sen-Ichi), whose seal appears in the margin, together with the date-seal for the year 1862. Published at a time when the use of more than two or three colours was prohibited by law, this series (oblong), which is printed in blue with occasional use of red and purple, is remarkable for the purity and effectiveness of the blue, which atones for the somewhat faulty drawing.

Under the title " Famous Resorts (i.e. Tea-houses) of

Yedo," Hiroshige issued through the publisher Fuji-Hiko, about the year 1845, a series of which twenty-nine plates are known,[1] showing the principal tea-houses in and around Yedo. Like the Yamada-ya " Toto Meisho " series, they vary in merit considerably, some being much better than others. The colours at times are somewhat crude, and certain views are put out of balance by the very prominent figures in the foreground, which distract the attention from the subject of the picture, and tend to blot it out.

The view from this series here illustrated at Plate 20, showing the tea-house by the Imado Bridge, does not exhibit these defects, the colours being well-blended, and the figures in the boat well proportioned to the rest of the design. This series is very uncommon.

We now come to Hiroshige's most celebrated series of Yedo views, namely his vertical series, entitled "*Meisho Yedo Hiak'kei*," " Hundred Famous Views of Yedo," issued between the years 1856 and 1858 by the publisher UWO-YEI.

This series is complete in 118 plates of very varying quality, many being so inferior that they must be attributed to Hiroshige II.

Owing to the enormous demand for these views they were reprinted in subsequent editions many times over, and it is copies from these late, crudely printed, editions that are so abundant at the present day, and against which the collector should be warned.

About twenty to thirty of the views, however, when early impressions of the first edition, are worthy to be

[1] Swettenham sale, May, 1912 : twenty-two views out of the twenty-nine.


江戸高名會亭盡
七夕合
夜光の
玉庄
人丸の
白目撰
今戸橋
之圖

included amongst Hiroshige's masterpieces, and about as many more are good, but the remainder are, as a rule, poor, some indeed being mere rubbish. Views in which some large object, such as a tree, the mast of a ship, the body or legs of a horse, is thrust prominently forward into the design, blotting out the scene, may safely be attributed to the pupil.

Early copies may be distinguished by the good printing, in which the colours are carefully graduated and the different tints in the sky melt imperceptibly one into the other. In exceptionally good impressions the grain of the block from which they are printed will be clearly seen.

Late issues also often show an entirely different, and frequently raucous, colour-scheme.

As the author has already pointed out, the date-seal on each print is no guide, *by itself*, as to what edition a print belongs. One must judge by the quality of the printing and of the colours employed.

For reasons stated above, it is not necessary to give a complete list of the 118 views comprised in this series. We will therefore confine ourselves to a selection of the best of them which have come under observation, and which includes most, if not all, the masterpieces.

The plate numbers are those given in the index on the title page, published on completion of the series, and it will be noticed that the order does not follow the date at which the blocks were engraved, the date-seal being cut in the block and not stamped on the print afterwards. The reason of this apparent irregularity between the plate numbers and the date cut on the block is that, when the series was finally completed, it was arranged according to the seasons,

Plates 1 to 42 representing spring; 43 to 72, summer; 73 to 98, autumn; and 99 to 118, winter.

Owing to the margins of some copies which have come under observation being cut, we have not been able to give the date thereon in every instance.

Plate 4.[1] View over the water on a moonlight night past one of the piers of the Yetai Bridge, and boats fishing with flares, and junks at anchor. The stars appear only in first edition copies. Dated 2nd month, 1857.

Plate 5. Fuji under a mantle of snow seen across the Sumida River, down which two junks are sailing, and in the left foreground a high wooden tower with paper flags to denote a wrestling match is in progress. Dated 5th month, 1857.

Plate 6. Strips of blue and brown cloth hung out between willow trees to dry, and in the background a fire-outlook tower. Dated 9th month, 1857. One of the best prints of the series. (See Plate 21.)

Plate 27. The plum gardens at Kamata, with small tea-houses amongst the trees, and an empty *kago* in the right foreground. Dated 2nd month, 1857. One of the most beautifully coloured prints of any in the series.

Plate 34. A geisha going home at night, after an engagement, along the river-bank; the lantern carried by her guide just shows on the left. Dated 8th month, 1857.

Plate 35. The woods of Suijin by the Sumida River, and Mount Tsukuba rising above the mists beyond; two sailing boats and a raft on the water. Dated 8th month, 1856. One of the masterpieces of the series. (See Plate 21.)

[1] These descriptions do not give the actual titles on each print, but are written in such a way as to afford easy identification of any view herein mentioned which may come under the reader's notice.


名所江戸百景
馬喰町
初音の
馬場


名所江戸百景
隅田川
水神の
森三囲

Plate 36. Another view of the Suijin woods, with Mount Tsukuba in the distance, seen through a half-open circular window looking down the river, with rafts and a sailing boat on it. One of the most charming views of any. (See Plate 22.) Dated 8th month, 1857.

Plate 38. Revellers passing the Great Gate of the Yoshiwara on their way home at daybreak. Dated 4th month, 1857. Another masterpiece.[1]

Plate 40. People walking by the river-side, and on a steep wooded slope on the right, overlooking the path, the house of the poet Basho.

Plate 44. A crowded street scene, and in the centre a group of five people under an enormous umbrella, followed by a woman with a *samisen*.

Plate 48. Found in two states, but the first, by Hiroshige, is very uncommon, and represents a village by the edge of a river on the further side seen past two paulownia trees in the foreground on the near side. Dated 4th month, 1856. The block for this view having been damaged or lost in a fire early in its career, Hiroshige the second was called upon to supply a new design. This second edition represents the woods in the background in a mist and rain falling, with a cluster of trees close to the river in the foreground and people passing them. This plate, dated 6th month, 1859, is signed " the second Hiroshige," and is one of his best prints so signed.

Plate 51. A large paper turtle, emblem of age, hung in an opening of the Mannen (" ancient ") Bridge over the Fuka River, commanding a fine view of Fuji, and sailing junks on the water. Dated 11th month, 1857.

[1] Illustrated in the author's *On Collecting Japanese Colour-Prints*.

Plate 52. Rain-storm on the Great Bridge over the Sumida River, and people rushing for shelter ; out in mid-stream is a man poling along a raft. Considered *the* master-piece of the series, and one of Hiroshige's most famous rain scenes.[1] Dated 9th month, 1857.

Plate 54. A night scene on the Asakusa River, with stars in the sky ; a covered boat passing under the branches of an overhanging pine tree, and the shadow of a woman inside faintly showing on the green blind (omitted in late and inferior copies). Dated 8th month, 1856.

Plate 57. Wistaria at Kameido Temple. The famous " drum " bridge spanning the lake and people crossing over it, seen through Wistaria hanging over the water in the foreground. A very charming view. Dated 7th month, 1856. (See Plate 22.)

Plate 67. Fuji rising up beyond the city, with its ware-houses on the banks of the river, and in the foreground a laden sailing junk, and two other laden barges being poled along, and behind them a bank of reeds in the centre of the stream. A very fine view.

Plate 69. A man on a raft on the Ayase River ; over-head a branch of the Icho tree in blossom. Dated 7th month, 1857.

Plate 75. A grey Fuji with snow-capped peak seen from " Dyer's Street, Kanda," between two tall wooden stagings, on which are hung to dry long strips of blue and white material. On some of the white strips appear the monogram of the publisher, and on others Hiroshige's diamond seal, Hiro. Dated 11th (?) month, 1857.

[1] Reproduced in colours in Von Seidlitz's *History of Japanese Colour-Prints.*

Plate 78. The Buddhist Temple Tsukiji, at Tepposu, seen across the river, with its roof rising above the mists ; in the foreground, the tops of two sails, and other boats. Dated 7th month, 1858.

Plate 82. An open tea-house with a fine view over the sea, dotted with junks at anchor, and birds flying across the face of a full moon. On the paper screen on the left appears the shadow of a waitress. Dated 8th month, 1857.

Plate 84. Old Man's Tea-house, Meguro. On the left, a grassy slope with three large trees on it and a man gazing at Fuji in the distance ; below, a small tea-house by the edge of the path overlooking a wide plain, across which a solitary man and horse are wending their way. Dated 4th month, 1857.

Plate 90. Theatres by Night, Young Monkey Street. A full moon shining down upon the street, lined with buildings on each side, and crowds of people promenading. This print is remarkable for the shadows cast by the moon, thus showing European influence in its design. In first edition copies a light cloud appears across the face of the moon, omitted in late issues. Dated 9th month, 1856.

Plate 91. People at a small booth close to the water's edge looking across to the trees on the opposite bank, the lake filling most of the view. European influence is again seen here in the reflection of the trees in the water. Dated 8th month, 1857.

Plate 92. Another beautiful lake and park scene. View of the lake in the Park of Gozen, Mokuboji, and two women landing from a boat and going up to a tea-house, and beyond it a bridge over the lake with people crossing.

Plate 94. View through the overhanging branch of a maple tree from an elevated point across the Mama-no-Iri-ye Swamp and its temple to the Oyama Hills in the distance rising above the low-lying mists. One of the masterpieces of the series, when well printed.

Plate 95. Konodai, Tonè River. People standing on a high bluff overhanging the river, and admiring the distant view of Fuji across the Plain of Yedo ; junks sailing on the river. Dated 11th month, 1857. (Compare with same view in Hiroshige's " Views of Fuji " series, Plate 11.)

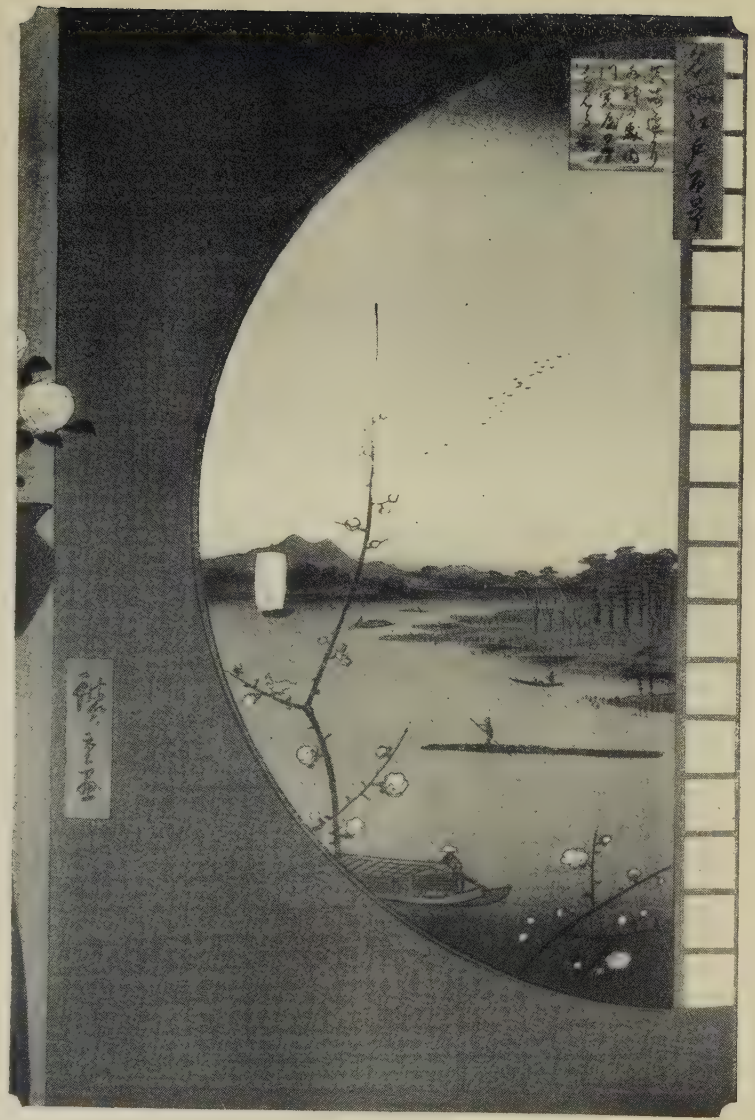
Plate 97. Fireworks at Ryogoku Bridge, Yedo, with a great rocket bursting in the sky, and crowds on the bridge and in boats watching. Dated 8th month, 1858.

Plate 101. A white cat sitting at the bars of a window watching a procession in the distance wending its way to the Asakusa Temple, a snowy Fuji in the distance. In first edition copies Fuji is tinted grey, an effect missing in later issues. Dated 11th month, 1857.

Plate 103. The Great Bridge at Senju, Yedo, with people crossing on foot, a man on horseback, and a passenger in a *kago*. Three sailing junks on the river, which stretches away in the distance behind till lost in the mists, above which rise mountains. Dated 2nd month, 1856.

Plate 105. Two women standing in the bow of a ferry-boat crossing the Sumida River at Asakusa, and just reaching the bank close to a mound out of which two willow trees are growing. In first edition copies the trees stand out in sharp contrast against the sky, an effect much minimized in late issues. Dated 12th month, 1857.

Plate 106. Snow scene on the Fuka River, in the timber district ; logs floating in the water and stacked on shore,




名所江戸百景
亀戸
天神
境内

the whole scene under heavy snow. In the foreground the top of a yellow umbrella. Another masterpiece. Dated 8th month, 1856.

Plate 107. A large eagle hovering in the sky over the sea, in which a tub is floating; the adjoining plain and Mount Tsukuba in the distance under snow. Another very fine plate.

Plate 112. Another very good snow scene. People plodding along under heavy snow past some buildings on the left, and the canal on the right with overhanging bamboos. Dated 12th month, 1857. (See note, Appendix II.)

Hiroshige's very rare series, entitled "Eight Views of the Environs of Yedo" will be noticed, with other series of Hak'kei ("Eight Views"), which form a subject in themselves.

Another very rare series of Yedo Views is a set of eight views, though not following the well-known *Hak'kei* theme, by TOYOHARU, entitled "Eight Views of Celebrated Places in Yedo," full size, oblong, published by YEIYUDO.[1]

Hiroshige II designed a set of Yedo Views, full size, upright, under the title "Thirty-six Views of Toto" (i.e. Yedo), which is better than most work by him, some of the plates being excellent. (See note, Appendix II.)

[1] Swettenham sale, May, 1912: six plates out of the set of eight.

XV

MISCELLANEOUS LANDSCAPE VIEWS

EIGHT VIEWS OF THE LOOCHOO ISLANDS

WATERFALLS AND BRIDGES SERIES

VIEWS OF TEMPOZAN

FAMOUS VIEWS IN KYOTO

HARBOURS OF JAPAN

SIXTY-ODD PROVINCES

OMI HAK'KEI

MUTSU TAMAGAWA

CHAPTER XV

MISCELLANEOUS LANDSCAPE VIEWS

IN this chapter we will pass in review those landscape series which portray the country at large, as distinct from a particular locality or theme, such as the city of Yedo or Mount Fuji.

They contain also fewer views than the series already described, so that they can be conveniently dealt with in a single chapter.

In addition, most of them are rare—some very rare—so that not more than titles can be given, as only certain views have come under observation. Neither is detailed description necessary in all cases, complete sets being very difficult of acquisition. In some instances even the acquisition of a single print will be a matter of good luck, and certainly will entail the exercise of much patience.

Hokusai's famous series (moderately rare), "The Hundred Poems explained by the Nurse," of which twenty-seven are known, in addition to about fifteen original drawings, while they portray landscape views, are really illustrations of or allusions to the poems, and as such more properly come under the representation of poets, as they are not landscapes in the same sense as his views of Fuji, for example.

The same applies to his large, and extremely rare,

vertical series, entitled "The Imagery of the Poets," to which reference has already been made.

Mention of the poets calls to mind his series of *Settsu Gekka*, "Snow, Moon, and Flowers," the three friends of the poet, each full size, oblong, published about 1830; very rare. The three views represent Snow on the Sumida River; Moon on the Yodo River; and Flowers at Yoshino.

Hiroshige designed a similar series under the same title, representing Snow at the Shrine of Benten, Shinobazu Pond, Uyeno Park; Fishing by Moonlight on the Tama River; and Cherry-blossoms on the Koganei Embankment; also rare. (Happer sale.)

Other landscapes by Hokusai are:

Riukiu Hak'kei, "Eight Views of the Loochoo Islands," full size, oblong (*c.* 1820), published by MORIJI; very rare.[1] The titles to each view are:—

1. *The Sound of the Lake at Riukai.*
2. *The Pine Wave at Riuto.*
3. *Moon at Senki.*
4. *The Sacred Fountain at Jogaku.*
5. *Sunset at Jungai.*
6. *Bamboos at Beison.*
7. *View of Choko in Autumn.*
8. *The Gardens of Naka-jima.*

This series of "Eight Views" does not follow the theme usually associated with this title, and so is here given separately.

Shokoku Takimeguri, "The Waterfalls of Various Provinces"; eight views, full size, upright; published by YEIJUDO, *c.* 1827; rare.

[1] Appleton sale, June, 1910: complete set.


當世俗衣澁
英山筆


大文字屋内
押谷筆

Miscellaneous Landscape Views

1. *The Kirifuri* (*falling mist*) *Fall*, Province of Shimotsuke.
2. *The Ono Fall* on the Kisokaido.
3. *The Kiyo Fall* at Saka-no-shita, on the Tokaido.
4. *The Yoshitsune Horse-washing Fall*, in the Province of Izumi, so-called in allusion to the warrior Minamoto-no-Yoshitsune having washed his horse in it. (See Plate 7, page 92.)
5. *The Amida* (*Buddha*) *Fall*, Kiso Province.
6. *The Aoiga Fall*, Yedo Province.
7. *The Roben Fall, Oyama*, Province of So-shu.
8. *Yoro Fall*, Province of Mino.

Shokoku Meikio Kiran, "The Bridges of Various Provinces," full size, oblong, published by YEIJUDO, 1827–30; rare.[1]

1. Bridge of the Moon at Arashi-yama, Province of Yamashiro.
2. Bridge of Boats at Sano, Province of Kozuke.
3. The "Spider Web" Bridge at Guido, Province of Shimotsuke.
4. Suspension bridge of bamboo and rope between the Provinces of Hida and Etchu, and a man and woman crossing it.
5. Kintai Bridge, Province of Suwo; a wooden bridge of five arched spans, on massive stone piers.
6. The Yahagi Bridge at Oka-zaki, on the Tokaido.
7. The celebrated drum bridge at the Tenjin Temple, Kameido, Yedo. (See Plate 23.)
8. Bridges at the mouth of the Agi River, Tempozan, Osaka.
9. Temma Bridge, Osaka, Province of Settsu.

[1] Miller sale: complete set.

10. Fukiu Bridge, Province of Echizen.
11. The " Eight-parts " Bridge, Province of Mikawa.

KEISAI YEISEN designed a series of Waterfalls, full size, upright, in close imitation of Hokusai's Waterfalls, entitled " Famous Views in the Nikko Mountains." This series is very rare, and is presumed to consist of eight views, as in Hokusai's set, the only reference to it the writer has found being in the Miller sale (May, 1911), at which five views appeared, two of them being illustrated.

YASHIMA GAKUTEI, one of the best pupils of Hokusai, designed a very fine series of land and seascapes, entitled *Tempozan Shokei Ichiran*, " Views of Tempozan," Osaka, intended as illustrations for a guide to Osaka, published in the year 1838. These views are the full size oblong shape, known as *yoko-ye*, an unusual size for book illustrations. The complete book, text and illustrations, is extremely rare, while the illustrations, singly in sheets, are almost as rare.

1. A sailing junk in the trough of a huge wave making for harbour in a heavy rainstorm. The masterpiece of the series.
2. A fleet of junks entering Tempozan Harbour, under a burst of sunlight against blue clouds, and cranes flying overhead. Another very fine plate. (Reproduced in *On Collecting Japanese Prints*.)
3. " Escaping the Rain." People amusing themselves crawling through square holes in the two pillars at the entrance to a temple, for luck.
4. Moonlight, Suyehiro Bridge. A boat passing under the bridge, over which shines a large moon.
5. Osaka Stone Bridge over the Agi River ; view looking out to sea.




大阪
安治川
新山入景

6. " Eight Views into the Mountains." The stone embankment at the mouth of the Agi River, three junks moored by it, and another sailing past. Clouds lying over the bank, which is lined with trees, and people ascending a three-peaked hill overlooking the river. (See Plate 23.)

Totoya Hokkei, another pupil of Hokusai, has left a series, entitled *Shokoku Meisho*, " Famous Views of Various Provinces," remarkable for the very unusual shape of the prints, which are a long, narrow, oblong form, measuring 7 inches by 15. These prints are very rare indeed, but a set of eleven sheets appeared in the Miller sale, 1911, one of them being illustrated in the catalogue thereto, entitled *The Village of Musashi*, a scene of a winding road through rice-fields, along which three men on horseback are passing, and a great half-moon resting on the horizon and geese flying across it. Another view of this series, but not included in the Miller set, is illustrated in the Catalogue of the Victoria and Albert Museum, representing a three-masted European ship of the period of the Armada saluting as she passes Mount Inasa, at the entrance to Nagasaki Harbour. The series, therefore, is probably complete in twelve sheets. As both Hokkei and Gakutei are known by their *surimono*, these examples of their work in landscape, rare though they are, are very interesting.

Shotei Hokuju, a third pupil of Hokusai, also designed several landscapes and views of sea and coast scenery. His prints are remarkable for their evidence of European influence, in the drawing of clouds and shadows cast by figures, while his mountains are drawn in a very curious angular manner, quite cubist in effect. All these characteristics are well shown in his view of the Tea-water Canal,

Yedo (illustrated in the author's *On Collecting Japanese Prints*), where the figures on the bank cast shadows, and the clouds are strongly indicated by *gauffrage*. He uses a curious, though very striking, colour-scheme of deep blue, brown, dark and light green. His prints are called *Rangwa*, literally " Dutch " pictures, as it was from the Dutch that he learnt his ideas of European perspective and drawing.

In addition to the various landscape series by HIROSHIGE already mentioned, are the following :—

Kyoto Meisho, " Famous Views in Kyoto," a set of ten full size, oblong prints, early work, published by KAWAGUCHI ; very rare. They may be recognized by having a narrow double-line frame round each view.

1. The gold-plated Kinkakuji Temple at Kyoto, surmounted with a large bird with its wings outstretched ; behind it a hill.
2. Tsuten Bridge spanning a gorge, with red maples on either bank, and people picnicing.
3. View of Arashi-yama, famous for its cherry trees. (Also a well-known view in Hiroshige's " Sixty Odd Provinces" series.)
4. " The Village of Yase " ; a path through fields, along which women with loads on their heads are walking.
5. A large boat being poled along the Yodo River with a company of people under a straw awning having refreshment, while a small boat is tied alongside ; above shines a full moon with a light cloud across it.
6. Gion Temple under snow. The *torii* and railings and stone lanterns at the entrance to the temple grounds, and four women under umbrellas coming out. In the

background, the roofs of the temple buildings covered with snow.

7. Shimbara, one of the gates of the Yoshiwara quarter of Kyoto, and a reveller being escorted out in the early dawn. (See Plate 25.)
8. Tea-houses by the river-side under a heavy downpour of rain, and people rushing for shelter. In the foreground, two people crossing a plank bridge; in the background, a forest of trees. A masterpiece.
9. View of the Kiyomidsu Temple standing on the hillside amongst cherry trees in bloom; tea house on left.
10. People taking "evening cooling" in the dry bed of the Kamo River at Kyoto.

Honcho Meisho, "Celebrated Views of the Main Island" (of Japan); a set of full size, oblong plates; published by FUJI-HIKO; *very* rare.[1]

Nihon Minato Tsu-kushi, "The Harbours of Japan"; ten full size, oblong views, published by MARUSEI; rare.[1]

The harbours are Yedo; Nakasu, in Yedo Bay; Shinagawa; Tepposu; the Agi River at Osaka; Marugame, Province of Sanuki; Muronotsu, Harima Province; Uraga; Shimi-zu, Suruga Province; and Shimonoseki.

Naniwa Meisho, "Famous Views of Naniwa" (i.e. Osaka); a series of ten oblong views, published by KAWAGUCHI, *c.* 1828; *very* rare.

Sankai Mitate Sumo, "Mountain and Sea compared like Wrestlers," the title written in the top corner on a fan such as is used by the umpire at a wrestling match. A set of twenty views, oblong, published by YAMADA-YA, whose seal is on each print. Some views are dated Horse 7 and others

[1] Complete set in Happer sale, April, 1909.

Horse 8, that is the 7th and 8th months of the year 1846 or 1858. The writer considers the later year the more likely, owing to the crude aniline colours employed, staring reds and blues, and the poor quality of the drawing. The artist's signature, also, is on a red label, like on his various upright series, a device employed from 1850 onwards. Again, as the writer has pointed out elsewhere, the date on a print is no evidence, by itself, of the date of printing. The views consist of mountain and coast scenery. The series is rare, but as they are of little artistic merit this fact is not of much consequence. (See note, Appendix II.)

Roku-ju yo shu Meisho zu-ye, "Famous Views of the Sixty Odd Provinces"; a set of sixty-nine full size, upright prints, variously dated between the years 1853 and 1856. Publisher, HEISUKE. (See note, Appendix II.)

Like the upright series of Yedo Views described in our last chapter, this set is of varying quality. While many of the plates are uninteresting, some are amongst the finest of the various upright series designed by Hiroshige. In particular, the view of *Moonlight over Lake Biwa* may be counted one of his masterpieces in this form. (See Plate 24.)

Another masterpiece is the view of the *Monkey Bridge*, Kai Province, spanning a gorge, at the bottom of which rushes a torrent, almost identical with his famous and very rare *kakemono-ye* depicting the same scene.

A third very good view is that of the lighthouse at Suniyoshi, in Settsu Province, overlooking the Bay of Osaka. There are about twelve to fifteen other plates of a high order of merit, though it must be remembered that, like the other upright series of this period, they were reprinted in subse-

quent editions, and only first edition copies are those worth the attention of collectors.

This series carries the following seals: (i) the engraver (but not on all of the plates), either on the margin or next Hiroshige's signature; (ii) date-seal; (iii) publisher's seal; (iv and v) two small inspector's seals, or, in lieu of them, the *aratamè* ("examined") seal. (See note, Appendix II, to page 34.)

Various Series of "Hak'kei" or "Eight Views"

The "Eight Views" was a theme borrowed from Chinese poetry and adapted to various scenes in Japan, and the subject for each scene was the same, whatever the locality. They were snow, rain, autumn moon, vesper bells, boats returning home at evening, geese flying to rest, sunset, and clearing weather after a storm.

Of the various localities to which these "eight views" were adapted, Lake Biwa, in the Province of Omi, is the most popular and the best known.[1] This series is known as the "Omi Hak'kei," and the finest is the early oblong set by Hiroshige, any one of which is a masterpiece. A companion set, also by Hiroshige, of eight views in the environs of Yedo, is perhaps the only other series which, as a whole, is equally as fine. Both series are rare, particularly the latter.

The following comprise the views in the "Omi" series; publishers' seals of Kawasho and Hoyeido.

[1] According to Japanese legend, in the year 286 B.C. (by our chronology) the earth opened out in the Province of Omi, near Kioto, and Lake Biwa, sixty miles long and nearly twenty broad, was formed in the shape of a *biwa*, or four-stringed lute, from which it takes its name. At the same time, to compensate for this depression in the earth, Fujiyama was thrown up, the word "erupted" being an epithet applied to it for this reason (see Plate 8 in the "Kisokaido" series).

1. Mount Hira under snow; seal *Yeisendo* (KAWASHO.)
2. Rain at Karasaki, with its huge pine tree in the centre of the downpour; seal *Yeisendo*. (See Appendix II.)
3. Autumn Moon at Ishiyama. A high cliff on left, on summit of which stands the Ishiyama Temple, overlooking the lake; seal *Hoyeido*.
4. Vesper Bells at Mii Temple, the temple hidden in the woods on the slopes of the mountain; seal *Také*.
5. Boats returning to Yabase. One of the best views of the series. Some are out in the centre of the lake, others in shore or coming to anchor. In the background a mountain, printed from colour-block, with its summit appearing above the mists. This view is illustrated in the Catalogue of the Victoria and Albert Museum at Plate XI, but over the incorrect title of *The Autumn Moon on Ishiyama*; seal *Hoyeido*.
6. Geese flying to rest at Katata; in the foreground a fishing boat, with nets hanging up to dry. In background, a mountain shrouded in mist with peak just showing above; seal *Yeisendo*.
7. Sunset at Seta. Perhaps the masterpiece of the series, showing the long Seta Bridge over the lake in the foreground, and the mountain known as the lesser Fuji (not *the* Fuji as sometimes described), rising in the background. It is, in fact, almost identical, except for the moon, with the view of Lake Biwa from the "Provinces" series (see Plate 24) adapted to the oblong shape and taken from a slightly different view-point. The view in the "Provinces" series is of course later work.
8. Clearing weather at Awadzu, showing the road along the shore of the lake lined with trees, and boats on the water.


京都名所
之内
鳴原出口
之柳
歌重画
水


武蔵調布ゝ
玉川
調布やさゝ
ら
歌重画

As with other series, Hiroshige issued these Lake Biwa views in other forms, as a full size, vertical set (dated 1857), through the publisher UWO-YEI ; in a half-plate set, through TSUTA-YA (*very* rare), which another artist, Utagawa Sadanobu, copied almost line for line ; and various miniature quarter-plate sets.

Utagawa Sadahide has concentrated all eight views into one large view in a triptych (illustrated in Orange and Thornicraft Sale Catalogue, March, 1912) which shows Seta Bridge in the foreground, Mount Ishiyama in the left panel, and Mount Hira under snow in the distance on the right.

The " Eight Views of Lake Biwa " was a subject portrayed by several artists besides Hiroshige, though his series is the best known.

Toyohiro, for example, his master, has designed a set, almost square, in which the views are in a circle.

Hiroshige's " Eight Views of the Environs of Yedo " contains what many collectors consider to be his principal masterpiece in landscape design, namely his *Autumn Moon on the Tama River*. Just above a willow tree in the foreground a misty full moon shines down on the river, and fishermen on the shore. In the dim distance is seen a range of hills.

Next to this view is *Evening Rain at Azumasha* (illustrated in Happer Catalogue), showing a road along the top of a low embankment, with a *torii* at the side marking a road to a temple in a grove of trees, all under a heavy downpour of rain.

Any print in this series is very rare, and these two exceptionally so. Publisher, SANOKI.

We now come to his third great series of Hak'kei, the " Eight Views of Kanazawa," the title of which is written in a horizontal panel on each print. Publisher, HEISUKÉ.

Like the foregoing this series is also very rare.

As the titles are the same for all Hak'kei views, there is no need to repeat them. (One view, *Sunset at No-jima*, is illustrated in the author's previous book on *Japanese Prints*.) These last two series do not appear to have been issued in an upright form, like the *Omi* set, but Mr. Happer mentions two miniature quarter-plate sets of the *Kanazawa Hak'kei*.

Mr. Happer also alludes to a set of " Eight Views of the Sumida River," by Hiroshige II, full size, upright, dated for the year 1861, and reproduces the snow scene from it.

In the Swettenham sale is mentioned a *Hak'kei* series, full size, oblong, entitled *Meisho Hak'kei* (" Eight Famous Views "), by Gosotei Toyokuni, following the usual themes. Five of the set also appeared at the Crewdson sale in March of this year (1919). As one does not, as a rule, associate Toyokuni (Gosotei) with landscape design, this series, which is very uncommon, showing his attempts in this direction, is interesting. One view from it, *Autumn Moon on the Tama River*, is reproduced in the Catalogue of the Victoria and Albert Museum at Plate LXXII, and shows men fishing from boats, while Fuji appears above low-lying mists on the horizon, the snowy peak lit up by a full moon across which a cloud passes. Judging from this view his efforts at landscape seem not to be unsuccessful. This series may be recognized by the title being written in a large horizontal purple panel at the top.

The last *Hak'kei* series we have space to mention is a series of "Eight Views of Yedo," full size, oblong, by *Keisai Yeisen*, whose work in landscape we have already referred to in his collaboration with Hiroshige in the "Kisokaido" series.

Another series of Yedo Views by him, though not following the *Hak'kei* theme, is a set of upright views having a peculiar black border, with the word Holland in curious European lettering.

Mutsu Tamagawa—Six Tama Rivers

The six rivers of the same name in various provinces furnished another favourite theme for landscape designs. As in the *Hak'kei* views, each river had its one particular theme for treatment.

Hiroshige designed two full-size series, oblong and upright, of this subject, besides some in a panel shape. The most important are the two full size series, the early oblong set issued by Tsuta-ya (a view from which, showing the Musashi Tama River, is here reproduced at Plate 25), and the later vertical set issued by Maru Kyu, each print of which is dated Snake 11—11th month, 1857. Although this vertical series was issued barely a year before Hiroshige's death, it is, in the writer's opinion, perhaps his masterpiece in this form, while the colouring is exceptionally good for so late a date. The view of the two women beating cloth by moonlight, by the Kimuta Tama River, is a masterpiece in the art of producing the greatest effect with the simplest means, and of his many moonlight scenes this one is amongst the finest. (See note, Appendix II.)

Before describing each plate in these series, we may explain that they are called *Mutsu* Tamagawa instead of *Roku* (the usual word for six in Japanese), by saying that the former (sometimes written " Mu ") is an alternative for six, and is used in this particular case because Mutsu is also the name of one of the Tama River provinces, likewise known as Michinoku ; a designation, however, only used in literature.

The different scenes for each river are as follows :—

1. The Kimuta Tama River, Province of Settsu. Two women beating cloth by the river side in the light of the full moon, across the face of which wild geese are flying. The masterpiece of the set.
2. The Noji Tama River, Province of Yamato. A nobleman, with two retainers, looking at the moon's reflection in the stream. In the background, a green hill rising above the mists.
3. The Ide Tama River, Province of Yamashiro. The Poet, Ariwara no Nari-hara, crossing the river on horseback, with two attendants ; on the banks yellow roses in bloom.
4. The Chofu Tama River, Province of Musashi. Two women pounding cloth in a mortar, another rinsing it in the river, and some distance behind a fourth spreading it out on the ground to dry. Fuji in the background. Another very fine view. (See Plate F.)
5. The Koya Tama River, Kii Province. Two pilgrims standing by the edge of the stream (in the oblong series three are shown) gazing at the water, said to be poisoned. In the background, a high mountain, and on the right, a waterfall.


諸國六玉川
武蔵調布

6. The Noda Tama River, Mutsu Province. A court lady or poetess (in the oblong series two ladies) and her attendant watching a flight of sanderlings across the water.

In the panel form (measuring 14½ inches by 5 inches) there are two editions, one issued by the publisher KAWA-SHO, and the other, and later, by FUJI-HIKO. They follow the large series in treatment sufficiently for them to be identified from the foregoing description of the vertical and oblong views. The plate for the Koya Tama River, however, shows, instead of two pilgrims standing by the edge of the river, a temple boy standing on a bridge gazing at the waterfall as it dashes over the face of the rocks. Mr. Happer also mentions a half-plate set issued by O-HIRA, but no views from this series have come under the observation of the writer.

None of the foregoing "Tama River" series are at all common, the vertical set, issued by MARU-KYU, being the one most frequently met with.

XVI

ACTOR PRINTS

FOUNDING OF THE POPULAR THEATRE

HOKUSAI AND BAIKO

THE THEATRE OF TO-DAY

SHARAKU AND HIS ACTOR PRINTS

TORII KIYONOBU

KATSUKAWA SHUNSHO

TORII KIYONAGA

SHUNYEI

UTAGAWA TOYOKUNI

KUNIMASA I

JAPANESE WRESTLERS

CHAPTER XVI

ACTOR PRINTS

THE first regular theatre in Yedo was built about 1624, some fourteen years before the birth of Hishi-kawa Moronobu, who was destined to develop later the art of colour-printing by the application to it of the art of wood-engraving.

The coming of the theatre and the colour-print, therefore, both appealing solely to the masses, were nearly contemporaneous events.

It is also interesting to record that both artists and actors often worked together, the latter coming to seek the advice of the former in the matter of theatrical design in his costume, such advice being treated as law. This was particularly the case in the time of Toyokuni I, when actor prints were all the rage, and this intimacy between actor and artist became even closer as time went on, down to the period of Yoshitoshi, the last master of Ukiyoye (he died as late as 1892), who was frequently consulted by the two most famous actors of the day, Danjuro and Kikugoro.

Previous to the institution of the popular theatre, the only drama in Japan was that called the *No*, a classic performance which flourished solely in the palaces of the *daimyos*, but was not for the populace at large, who had to be content with mountebanks, wrestlers, and street performers for their amusement.

The success of the popular theatre was instantaneous, but its morals appear not to have been of the highest order, so that actors came to be considered as outcasts, and they found it so difficult at last to obtain permission to act in the public gardens that they were obliged to have resource to the (in summer) dried-up river-beds.

As a consequence, actors for a long time were known as river-bed folk.

But in the estimation of the populace, a great actor, such as a Danjuro or Hanshiro, was of a status not unlike that of a popular football-player or prize-fighter in England.

He was a popular idol, and his portrait sold by hundreds; but his social condition was of the lowest, and the artists who portrayed him suffered from their association with him.

One of them, indeed, Shunsho—perhaps the foremost actor-painter of his day—states in the preface to a book of actor-portraits by him that, though he enjoyed going to the theatre, he would have nothing to do with the actors themselves, and did not know them.

Other artists, again, such as Harunobu and Utamaro, went further than this, and made a virtue of the fact that they never painted actors, though the latter overcame his prejudice against them sufficiently to depict them in private life, if not on the stage.

The well-known story of Hokusai and the actor Baiko is another illustration of the social standing of actors.

Baiko, when at the zenith of his fame, visited Hokusai, then living in great poverty, in order to persuade him to accept a commission for the design of a ghost-picture, a subject for which Hokusai had a considerable reputation at that time (*c.* 1810).

Baiko, who visited the artist's dwelling, over which was written the word " peasant," in some state, first spread his own carpet over the soiled mats which did service for Hokusai, before sitting down, and then began the polite forms of conversation usual to the occasion.

Hokusai, however, his feelings deeply wounded by this ostentation on the part of his visitor, took no notice of him whatever, but continued with his work, so that the latter had finally to depart, humiliated and angry. Later, however, Baiko repeated his visit, this time with many apologies for his former conduct, and eventually induced Hokusai to accept his commission.

Apropos of this story it is interesting to note that, at the present day, the chief actor of the Imperial Theatre in Tokyo is also named Baiko, and like his ancestor of a century ago who came to Hokusai for a ghost design, specializes in ghosts and other representations of the weird.

And this in turn leads us to another interesting fact in connection with the Japanese stage. Actors were divided into clans, and the name of the head of the clan was handed down from one generation to the next, through master to pupil, though they were not necessarily related to one another. Thus there were several actors of the name of Ichi-kawa Danjuro, perhaps the most famous clan of any, founded by the original actor of that name about the middle of the seventeenth century. There is still a Danjuro on the stage to-day ; in fact, the native theatre, in its form of acting modes of expression, and in the costumes worn, differs but little from that which we see portrayed in the colour-prints of a hundred to a hundred and fifty years ago.

Apropos of this fact, we take leave to quote from a

modern writer (*Behind the Shoji*, by Evelyn Adam, London, 1910) who lived some years in Japan, upon the subject of the Japanese stage of to-day.

" The real Japanese theatre is most interesting. I have seen comedies written in dialects of which I could not understand a word, and yet laughed heartily at the lively gestures and the wonderful skill with which an actor contracted or expanded his face to suit the character he happened to be portraying—making it very short and broad for a toothless old woman, for example, or very long and narrow for a modern dandy. The tragedies are, perhaps, a little heavy for our taste. No time is wasted over portraying emotions which the characters find out in the last act that they never had. A Japanese audience clamours for incident, for unlimited noise and a murder every now and then to liven up the proceedings. But even in the most blood-thirsty play it was a continual delight to watch actors like Danjuro and Kukogoro, whether they were slashing at their enemies with their eyes, like the poet's ' in a fine frenzy rolling,' or simply soliloquizing to a sick child.

" Danjuro was the only Japanese actor to receive any courtesy from society with a capital S. He, and he alone of all his class, succeeded in partially overcoming the prejudice against actors—a prejudice still strong enough to keep some old-fashioned aristocrats away from the theatre. The Emperor and the Empress, and the Court, never go, and if they should even ' command ' a troupe of players to amuse them in the palace, a revolution would certainly break out."

Owing, probably, to the low moral tone of the theatre in its early days, a law was passed in 1643 by which women

were forbidden to take part in theatrical performances, though as a play in Japan was a twelve hours' affair, from 6 a.m. to 6 p.m., it seems unlikely that women could have done so except to a limited extent.

As a result of this edict, certain actors confined themselves to taking women's parts, and their skill in such impersonation was of a very high order. The actors under the name of Iwai Hanshiro, for example, appear to have achieved considerable fame in female rôles, judging from the frequency with which their portraits appear on prints.

Actors trained to take women's parts wore women's garments even in private life, and were brought up like women, in order to render them perfect in such parts on the stage. Their voice, of course, remained masculine, but as the voice is of less account in Japanese acting than posturing, this fact was of secondary importance.

In this connection it is interesting to note that in England, previous to the year 1660, women did not appear on the stage, their parts being filled by men, as in Japan. Nell Gwynn, the mistress of Charles II, was one of the first women to appear on the English stage.

The grotesque attitudes and, to us, distorted features in which we often find actors represented in prints make them appear to some merely ugly caricatures.

The reason for this is explained when we remember that the interpretation of a play in Japan depends to a much greater extent than with us upon attitudes and movements, while elocution plays a very secondary part. The various shades of passion and sentiment are expressed by the features and movements of the body rather than by the tongue.

It is clear, therefore, that an artist, if so minded, could easily exaggerate the posings and facial expressions of an actor, so that they appear to us, unaccustomed to see our plays so interpreted, little better than caricatures.

It is obvious, also, that such acting must have been extremely trying to the performers, particularly as plays lasted for twelve hours, while it required an official edict to limit them to the nine hours they occupy at the present day.

No artist took a greater advantage of the characteristics of Japanese acting, nor portrayed them with more vehemence than SHARAKU (*w.* 1790), an actor in the classic *No* performance turned print-designer.

He was originally a performer in the employ of the *daimyo* Hachisuka of Awa, and the character of his actor-portraits is due to this fact.

The *No* performance was a highly-developed form of classic drama, beyond the comprehension of the common people, and was acted only before the aristocracy. The actors who took part in it were in the pay of the *daimyos* and never mixed, unless secretly, with the actor of the common theatre, from whom they were as far removed as a leader in grand opera from a clown in a travelling circus.

The performer in a *No* drama appeared before his audience in a mask; these masks were fashioned to represent every possible emotion, from laughter to the deepest hatred, and also devils, demons, grotesques, and deformities.

It was, therefore, with these masks in his mind's eye, that Sharaku came to Yedo to depict the, to him, despised actor of the common theatre with an intensity born of contempt, an intensity which no other artist approached.

This realism—though perhaps this is not quite the right expression, as Sharaku's work was something more—brought down upon him the indignation of the public of Yedo, angry at seeing their favourites treated with so much malignity, so that he was compelled to discontinue after working but a short time only, and his actor-prints—his sole output—are in consequence extremely rare.

Such prints by Sharaku as are still in existence are mainly in the hands of French collectors, as they were the earliest to appreciate them where others found him repellent.

Though the actors of the common theatre wore no masks, they frequently painted their faces with red streaks, to heighten the effect of facial expression, an effect often reproduced in prints.

The elaborate and strikingly designed costumes they wore also formed excellent material for print-designers, of which they were not slow to take advantage.

In fact it is often the magnificent costumes, so peculiarly adapted to the technique of the colour-print, that form the chief attraction of actor-prints for many who find the portrayal of the features and the modes of expression employed difficult to appreciate.

Actor-portraits are found full and three-quarter length in character, or as head studies only; singly and in pairs.

Generally the name of the actor is given, and the character in which he is represented; at other times the only identification is by the *mon*, or crest, on his sleeve, as in the print by Shunyei illustrated at Plate 26. This is the crest

of the clan to which the actor belonged, and in this case identifies him as Sakata Hangoro.

On the death of a favourite actor his memorial portrait was issued, representing him in the attitude of a Buddha, his head shaved, and dressed in the pale blue robe of a priest or religious recluse. A short biography is also added, giving his age, date of his death, his private and posthumous names, the chief parts in which he acted, and so forth.

Torii KIYONOBU (1664–1729), founder of the Torii school, was the first artist to raise the level of actor-portraits to the important position which this subject has held in colour-print designs, so that it became the special privilege of this school. In these early days of Ukiyoye prints were coloured by hand only, the next stage being with one or two colour-blocks and then three.

With regard to actor-prints signed Kiyonobu there appears to be a difficulty at times, or at least some confusion. There are in existence two-colour *prints* (in red and green) signed Kiyonobu, but as Kiyonobu died in 1729 (not 1755 or 1756, as is sometimes stated), several years *before* printing from two colour-blocks came into existence, such prints must be the work of a second Kiyonobu. This second Kiyonobu worked between the years 1740 and 1755, the best period of the two-colour print, and signed himself Kiyonobu only (not being the head of the Torii school), whereas the first of this name signed in full Torii Kiyonobu.

Then again, owing to the characters "nobu" and "masu" being very similar in form, particularly when written in a rapid, cursive script, it is difficult sometimes to say whether a print is by Kiyonobu or Kiyomasu.

Reference to Plate B, from a two-colour print by Kiyomasu, showing the actors Nakamura Sukegoro and Ichikawa Yaozo in character, will make our point clearer.

The signature, written in a rapid script, appears at first sight to read Torii Kiyonobu *fude* (" with brush ") ; but being a two-colour *print* from blocks it cannot, for reasons given above, be by the first Kiyonobu. As it is signed in full, Torii Kiyonobu, it is not by the second artist of that name. Close inspection shows the signature to be Kiyo*masu*.

Reference to the actors portrayed will give further evidence on this point. The actor Nakamura Sukegoro, holding above his head a large iron pot, was first known as Sengoku Kametaro, being born in Yedo in 1711, son of Sengoku Hikosuku. He changed his name to Nakamura Sukegoro in 1739, that is ten years *after* the death of Torii Kiyonobu ; further proof this print must be by Kiyomasu.

We have given these details with reference to this particular print in order to make clear to the reader how, when there is doubt as to the signature on a print, evidence may be adduced from the print itself by the simple process of reasoning and analysis from certain known facts.

The scene depicted represents Nakamura Sukegoro in the character of a strong wrestler, Matano-no-Goro, threatening to crush Ichikawa Yaozo as Sanada-no-Yoichi, who in turn is holding down a third actor, whose name and character is not given, but may be identified as Sakata Hangoro by the *mon*, or crest, on his sleeve.

Two incidents are here depicted in one scene, in the form of parody.

Matano-no-Goro was a famous strong man, jealous of the strength of Sanada-no-Yoichi, a youth of sixteen. One

day, seeing the youth standing at the foot of a cliff, he hurled an enormous rock at him, but Yoichi caught it and threw it back. Here Matano-no-Goro is shown threatening Yoichi with a large iron pot, while the latter has thrown a man on the ground and is preparing to decapitate him with his short sword, in reference to the occasion when Yoichi met Matano in combat, and would have overthrown him, had not the latter's followers rescued him before Yoichi was able to unsheath his sword. Two of the actors therefore in this scene represent the same character at different episodes in his career.

The artist entitled to rank as the principal designer of actor-portraits when the true *poly*chrome print came into being was SHUNSHO (1726–1792), the virtual founder and head of the Katsukawa school as a school of *print* designers, the real founder being his master Shunsui, a painter only.

In him and his pupils the representation of actors reached its highest level in the polychrome print. His chief rival in this sphere was Torii KIYONAGA (1752–1815), the last master but one of the Torii school, and in many respects the greatest, who took up actor-portraiture towards the end of his career, having previously devoted himself to the portrayal of beautiful women.

Next to Shunsho as an actor-painter comes his pupil SHUNYEI (1762–1819), by some rated even higher than his master, and particularly noted for his large prints of wrestlers, a subject very few artists attempted. An unusual form of wrestler-print by him is illustrated at Plate 28, showing the wrestlers Shachihoko and Nishikigi at grips with one another, and is remarkable for its representation of strength and vigorous action. Wrestler-prints, as a rule,


市川高麗蔵
中山富三郎
豊国画


沢村宗十郎
瀬川菊之丞
豊国画

are individual portraits, the figure drawn in a somewhat stiff and formal attitude. In actor-portraits Shunyei is chiefly known by his prints in *hoso-ye* form, though he also did a few in full size sheets, but these are rare.

Next after Shunsho and his pupils we have to turn to yet a third school, the Utagawa, to find the last exponent of actor-portraiture, namely the prolific Utagawa TOYOKUNI (1769–1825).

With him we come to the actor-print wherein they are depicted otherwise than in their stage character ; in picnics on land and water; in the company of beautiful women, surrounded by eager admirers anxious to learn how their stage favourites comported themselves when off the " boards" and taking their pleasures abroad.

Toyokuni's best actor-prints are those issued between the years 1790 and 1800, both as full size sheets, with a grey background, and in *hoso-ye* form.

While, perhaps, Toyokuni's reputation as an actor-painter was at one time held too high, there seems a tendency at the present day, particularly with American collectors, if we may judge by the criticisms of Mr. A. D. Ficke, one of the most recent writers on the subject, to unduly discredit him, in proportion as the estimation of other artists in this respect has risen.

Doubtless this lower estimation of Toyokuni is primarily due to the relative abundance of his late work, which is of a poor quality, and which we see perpetuated in an even worse form by his numerous pupils, particularly by Kunisada.

As an actor-painter, however, he should be judged by his early work, which is of a high order of merit. On this point we take leave to quote from Mr. Strange's Handbook

to the Victoria and Albert Museum, which contains a very complete collection of Toyokuni's large early actor-prints, certainly the best in England, if not in existence.

With a collection such as this before one, it is possible to arrive at a better judgment with regard to Toyokuni's powers as the designer of actor-prints.

" These portraits of actors," writes Mr. Strange, " are the work of a master of the highest artistic rank, whatever be his social position. They have not the prettiness of the graceful but, truth to tell, somewhat inane females of Toyokuni's predecessors and contemporaries. The face and pose are often hard and angular ; but, as anyone will admit who has ever seen a Japanese play, these qualities are absolutely inherent in the Japanese actor at work. Indeed the face was as a mask, and the Japanese stage of old times held nothing like the human restlessness of a European actor. Thereon movement was slow, studiously controlled, and worked into what was really nothing more than a series of *tableaux ;* exactly such as Toyokuni, in fact, represents over and over again with perfect realism. His rendering of dramatic emotion is intense ; but it is that of the Japanese, and not of the European actor.

" And the simplicity of his convention, the unerring lines of his composition, and the inimitable dignity of his subjects, when such is required of them, are all evidences of great and personal skill. His colour is always good and generally in a somewhat subdued key . . . a notable characteristic is the fine use he made of black in solid mass. Probably no other artist of his class has excelled him in this respect—few have, even occasionally, equalled him."

The above constitutes, in the writer's opinion, a much

fairer estimate of the power of Toyokuni as a designer of actor-prints than what most collectors and writers on the subject seem disposed to concede to him.

Toyokuni's powerful rendering of dramatic scenes is well shown in the example by him reproduced in colours at Plate C. This print, which by itself would entitle him to rank amongst the greatest of dramatic artists, depicts the actors Ichikawa Omezo and Onoye Matsusuké in the characters of Watanabe-no-Tsuna and the Oni of Rashomon. There are two versions of this legend, one in which Watanabe is attacked by an Oni during a rain-storm at the gate of Rashomon, when he cut off its arm. He hid this arm in a box, refusing to show it to anyone, but was at length prevailed upon to do so by an old woman. As he opened the box, the woman assumed the form of a witch with the horned face of Hannya, and pouncing upon the arm, carried it away.

The other version is as follows: A beautiful woman asked Watanabe to escort her to Gojo, as she was afraid to travel alone. He helped her on his horse, but during the journey she changed into a demon, and seized him by his hair; whereupon he drew his sword and cut off her arm. The remainder of the story is the same as the first version.[1]

The only other artist of the Utagawa school whose actor-prints show a high level of excellence—by some esteemed even above those of Toyokuni at his best—was his pupil KUNIMASA I (1772–1810). Owing to his early death, however, his prints are very rare.

A fine example by him is here reproduced at Plate 27, and shows the actors Sawamura Sojuro (standing) in the

[1] *Vide* Joly's *Legend in Japanese Art.*

character of Sonobè Hyoè, and Segawa Kikunojo as the woman Usuyukè Himè. The influence of Sharaku is evident in the portraiture of these actors, and it is said that, in his day, Kunimasa was so successful that he outrivalled Toyokuni, and attained an even greater reputation, so that, by some, he was thought to be the latter's master instead of his pupil. Two other, but very inferior, artists also used the signature Kunimasa, both pupils of Kunisada, one of them being better known as Baichoro Kunisada, or Kunisada II (Kunimasa III).

After Toyokuni's death, actor-portraiture fell into a rapid decline, and in the hands of his numerous followers, notably Kunisada, degenerated into pure caricature, squint-eyed, long-nosed, and wry-mouthed, defects enhanced tenfold by the shrieking colours.

Next to the actor, the wrestler was the most popular public entertainer, yet few artists turned their attention to him as a subject for their brushes. Shunko, Shunjo, and Shunyei, pupils of Shunsho, were almost the only artists of importance who did so, and of these only the last-named to any extent, as has already been noted. Kunisada and his pupils, and Kuniyoshi, drew wrestlers to some extent, but like their actor-prints they were crude in drawing and worse in the colours employed.

The late Dr. W. Anderson, in his *Japanese Wood Engravings*, accounts for this apparent neglect of a popular subject by the nature of an artist's training. He says: "Their training in the traditional art canons had rendered them unfit to appreciate the grand display of muscular force that often revealed itself beneath the hide of the athlete,


鰕
錦木

and, as they could make nothing of the heavy features and elephantine limbs of their model, the few studies of the wrestling arena that have reached us have little attraction for the art collector. This failure on the part of the artist to render a subject that might have appealed strongly to his European confrère is an interesting contradiction of the theory that the magnificent creations of the sculptors of ancient Greece were inspired by the opportunities that those great artists had of studying the nude form. The Japanese artist had at least equal facilities, and many worthy subjects, but not one of the men who in certain directions showed so perfect and instructive an appreciation for beauty of line has ever made a serious effort to do justice to the matchless curves of the human figure."

We have, when dealing earlier in these pages with the characteristics of Japanese drawing, commented on the fact that the Ukiyoye artists paid little or no attention to the drawing of the human figure, even in respect of the hands and feet, the most easily noted parts besides the face, but followed a pure convention in this respect.

Then, again, the fact that they did not model their figures to shape, would render the wrestler, with his heavy paunch and unwieldy, puffy limbs unsuitable in their eyes as a subject for delineation, developments unnaturally exaggerated in drawings of wrestlers, save when intended as caricatures.

The Japanese wrestler, however much he may be admired in his own country, forms a striking contrast to our notions of how a wrestler should be trained.

Like the actor he was considered a low, vulgar fellow, but enjoyed a certain amount of familiarity with his patrons like

jockeys and prize-fighters in our own country. Champion wrestlers were allowed the privilege of wearing a rope girdle, and also of giving exhibitions of their prowess before the *Shōgun*.

Wrestling was a very old institution in Japan, the first historical record of a match occurring 24 B.C. In the eighth century (A.D.), when Nara was the capital of Japan, the Emperor Shōmu instituted wrestling as part of a religious ceremony, a custom not discontinued till 1606. Later, about 1640, was instituted the custom of having public wrestling matches in the streets of Yedo, for the purpose of raising funds for the building or repair of temples, a custom still in force in the nineteenth century.

XVII

JAPANESE PLAYS: THE "CHUSHINGURA"

THE HISTORICAL EPISODE ON
WHICH THE PLAY IS FOUNDED

DRAMATIS PERSONÆ

THE ELEVEN SCENES OF THE PLAY

PARODIES AND BURLESQUES

CHAPTER XVII

JAPANESE PLAYS: "THE CHUSHINGURA"

OF the numerous plays of old Japan, by far the most popular as a subject for colour-prints was the "Chushingura," or the "Loyal League of Forty-seven Ronin." This play, which at the present day still holds a foremost place on the Japanese stage, is founded on an historical event which took place in the fourteenth year of the Genroku period, that is A.D. 1701, and relates how a certain *daimyo*, Asano Takuni-no-Kami, was so persistently insulted by another *daimyo*, Kira Kotsukè-no-Sukè, his instructor in Court etiquette, that he was at last compelled to draw his sword and attack him in the latter's palace, though he only managed to inflict a slight wound.

Such an offence was punishable by death, and Takuni-no-Kami was condemned to commit *seppuku*, or self-immolation.

Briefly, the story of the Forty-seven Ronin upon which the play is based is as follows :—

At the time when these incidents occurred, the *Shōgun* at Yedo, Tsuna-yoshi, the fifth of the Tokugawa line, was the real, or temporal, ruler of the country, the Mikado, the hereditary and spiritual ruler, being but little more than a figure-head, and practically a royal prisoner with his Court

at Kyoto. When therefore the Mikado wished to make known his will to the *Shōgun*, communication was made through an envoy, who was received with royal honours, and the duty of entertaining him was entrusted to nobles of high rank. The two *daimyos* appointed on this occasion to receive the Emperor's envoy were Asano Takumi-no-Kami, Lord of Ako, and Kamei Akino-Kami, Lord of Tsuwano. For brevity's sake we shall refer to these two by the names given them in the play, Takumi-no-Kami being called Yenya, and Akino-Kami, Wakasa. The councillor, also of high rank, appointed to teach these two the proper ceremonies to be employed in discharge of their duties towards the envoy was Kira Kotsukè-no-Sukè, otherwise called Moronao in the play. Now this Moronao was of an avaricious nature, and not deeming the presents which Yenya and Wakasa gave him, according to time-honoured custom, in return for his instruction, sufficient, took no trouble to instruct them, but on the contrary not only insulted them, but also taught them wrongly, so that they made mistakes.

Yenya at first bore his insults patiently, but Wakasa determined to rid the world of so pestilent a fellow, well knowing that if he killed Moronao within the precincts of the castle, his own life would be forfeit, and his family and retainers ruined. So calling together his councillors in secret, he advised them of his purpose to kill Moronao on the morrow, to which they were, perforce, obliged to concur, seeing remonstance was useless.

His chief councillor, however, a man of much wisdom, knowing Moronao's greedy nature, determined to buy off his hostility towards Wakasa, and during the night collected

all the money he could, and early in the morning, before the latter arrived at Moronao's castle, presented it, together with a sum for his retainers.

This had the desired effect, and Wakasa was agreeably surprised by the changed demeanour of Moronao towards him.

Not so, however, was it with Yenya, towards whom Moronao was, if possible, more insulting. Unfortunately Yenya's own chief councillor, Yuranosukè, was not with him at the time, and the councillor in attendance in his place was not quick-witted enough to propitiate Moronao as Wakasa's had done. Had Yuranosukè been with his lord, the drama of the "Chushingura" might never have been written.

As a crowning insult, Moronao ordered Yenya to tie up the ribbon of his sock, which the latter felt in duty bound to do. When he had done so, Moronao, affecting to be displeased with the way he had tied it, called him a clumsy boor.

This proved the last straw, and Yenya no longer able to contain himself, rushed at Moronao with his dirk, but the blow was only a partial one, inflicting a slight wound. Yenya essayed another blow at his enemy, but again missed his aim. At this point a retainer (Honzo in the play) rushed up and held back Yenya, thus allowing Moronao to make good his escape.

Yenya was arrested, disarmed, and kept in custody till sentence was pronounced upon him to the effect that, for attacking another *daimyo* in his own castle, even under great provocation, he must commit *seppuku*, or self-immolation, his castle of Akō and other property be

confiscate, and his retainers to become *ronin*, that is leaderless men.

Some of these attached themselves to other *daimyos*, while others turned merchants, but forty-six of them banded together under Yuranosukè, the chief, to avenge the death of their lord.

Such is the historical episode which furnished the theme for the play. During the Tokugawa régime (*c.* 1600–1868) it was forbidden, when dramatizing history, to use the real names of persons of high rank. As this episode occurred during the Tokugawa period, the principal characters were taken from the time of the first Ashikaga *Shōgun*, Takanji (*c.* 1330), and the scene is laid at Kamakura instead of Yedo.

By comparing the foregoing historical account with the description herein given of each scene, it will be seen how the two versions differ.

For this purpose we have taken the well-known set by Hokusai, complete in eleven scenes, *yoko-ye* shape. This is the largest and finest "Chushingura" set designed by him, and is found in two issues, one by the publisher TSURUYA (dated Tiger 4) and the other by SENICHI, the first scene of which is dated Tiger 6, equivalent to the sixth month 1806 or 1818; the former is generally considered the correct year. The scenes here reproduced at Plates 31 and 32 are from the issue by SENICHI. (See note, Appendix II.)

In order to render the play more intelligible we give on the opposite page a list of the characters in it, with their names as they occur in the story and in the dramatized version of it.

Real Name.	Dramatized Name.
Asano Takumi-no-Kami, Lord of Akō, in the Province of Harima.	*Yenya Hangwan*, a *daimyo* under the *Shōgun*, Ashikaga Takanji.
Kamei Sama, Lord of Tsuwano (also called Kamei Akino-kami).	*Wakasa-no-sukè* (or in short, Wakasa), another *daimyo*.
Kira Kotsukè-no-Sukè, expert in Court ceremonial.	*Ko-no-Moronao*, a *daimyo*.
Oishi Kuranosukè, chief councillor to Lord of Akō, and Prime Minister of Akō.	*Ōboshi Yuranosukè*, leader of the forty-seven *ronin*.
Ōishi Chikara, his son.	*Rikiya*.
Kajikawa Yosobei, retainer to *Shōgun*, Ashikaga.	*Kakogawa Honzo*.
These two only occur in the play.)	*Tonase* (Honzo's wife). *Konami* (his daughter).
Kayano Sampei, one of the *ronin*.	*Hayano Kampei*.
—	*Ōkaru* (betrothed to Kampei).
Terasaka Kichiyemon, a low-class *ronin*.	*Tera-oka Heiyemon*, brother to *Ōkaru*.
Ono Kurobei.	*Ono Kudayu*, a former retainer to Yenya, turned spy.
Ono Gunyemon, son of Kurobei.	*Ono Sadakuro*, a robber.
—	*Oishi*, wife of *Yuranosukè*.
Aminoya Rihei, a loyal merchant, and contractor to Lord Asano Takumi.	*Amakawa-ya Gihei*.
—	*O-Sono* (his wife).
—	*Sagisaka Bannai*, a retainer to Moronao (appears in Acts III and VII).

The " Chushingura " drama was originally written for the marionette theatre by Tsikimatsu Monzaemon and Takeda Izumo, and was first performed in 1748, fourteen years after the death of the first named.

Act I. *Koboto Aratamè :* " Examination of the Helmets." Scene in the grounds of the Hachiman Temple of Kamakura. Moronao offers his verses to the Lady Kawoyo, wife of Yenya, Wakasa standing behind him. (See Plate 31.)

Lady Kawoyo has been brought to the Hachiman Temple to identify the helmet of Nitta Yoshisada, a rival to the *Shōgun* Taka-uji, from amongst forty-six others, the spoils of war. Yoshisada was the famous Minamoto warrior, who, in 1333, became an adherent of the Emperor Go Daigo Tenno, and attacked the Hōjō clan, at this time the real rulers of Japan, at their Castle of Kamakura.

In return for his services the Emperor presented him with this helmet. Now before Kawoyo married Yenya she had been in service at the Castle of Nitta Yoshisada, and was the only person who knew which one it was out of the forty-seven. In the presence of Moronao, Yenya, Wakasa, and other *daimyos*, she at last picks out the helmet and hands it to Ashikaga Tadayoshi, brother to the *Shōgun* Taka-uji.

After the examination of the helmets, Moronao secretly hands a love-letter to the Lady Kawoyo, with a request for a sympathetic answer, at the same time making himself agreeable to Yenya, but insulting towards Wakasa, because the latter upraided him for making advances towards another man's wife.

Act II. Scene in the grounds of the Castle of Wakasa-no-sukè. On the veranda is seated Wakasa, and in front of



桃井若狭助直常

雅亭金水記



加古川本藏行國

雅亭金水記

him is Honzo cutting off the branch of a pine tree ; behind, love scene between Kōnami and Rikiya.

Wakasa, his patience exhausted by the insults of Moronao, has decided to kill him on the morrow. Honzo, however, knowing that such a deed would ruin the family of Wakasa, and all dependent on him, is determined to prevent it. So taking his (i.e. Wakasa's) sword he cuts off the branch of a pine tree, saying, " You cut off Moronao's head like that," at the same time putting back his sword in its sheath *without first wiping it*. Owing to the great amount of wax in the Japanese pine, this would have the effect of causing the sword to stick fast in the sheath when the wax dried, so that the blade could not be drawn.

Act III. The scene now changes to the Castle at Kamakura, outside the walls, and we are shown Kampei being attacked by Bannai and his men, and Ōkaru assisting by entangling them in her scarf.

To connect this with the last act we must retrace our steps, and pick up the thread of the narrative.

During the night Honzo propitiates Moronao with suitable gifts, so that when Wakasa appears early at Kamakura Castle the next morning, prepared to carry out his threat against Moronao, the latter flatters him and apologizes for his former insults. This abrupt change of behaviour throws Wakasa off his guard, so that he loses his chance of killing Moronao, and goes off.

Yenya then appears on the scene, and hands Moronao an answer from the Lady Kawoyo to his love-letter (Act I). Moronao is at first very gracious to Yenya, but when he reads the answer, rejecting his overtures with scorn, he completely changes his attitude, and deeply insults him.

Yenya, unable at last to keep his temper any longer, rushes at Moronao with his short sword, or dirk, to kill him, but at this moment Honzo seizes him from behind and allows Moronao to escape with nothing worse than a slight wound.

While these scenes were being enacted inside the castle grounds, Kampei remained outside with the rest of Yenya's body-guard, and spent his time chatting with Ōkaru. While thus engaged Bannai and his men approach, and the former, being in love with Ōkaru, tries to arrest Kampei, and run off with her, but the attempt fails.

During this scrimmage between Kampei and Bannai outside the castle grounds, Yenya is made prisoner, and handed over to the safe custody of another *daimyo*, till sentence should be passed on him. On learning the fate of his lord, Kampei is so mortified that he decides not to return to the Castle of Akō, but to go instead, on the advice of Ōkaru, to her father's home at Yamazaki, near Kyoto, over three hundred miles from Kamakura.

Act IV. Interior of the Castle of Kamakura. Rikiya receiving the commissioners who have brought sentence of death, by *seppuku*, on Yenya ; the Lady Kawoyo seated with attendants, and surrounded with branches of the rare eight-fold cherry-blossom, and other presents, brought to console her for the loss of her husband.

Before Yenya dies he wishes to see his chief councillor, Yaranosukè, who was not at Kamakura when these scenes were being enacted, but remained behind at the Castle of Akō, but he is not yet arrived.

Three times Yenya asks Rikiya if his chancellor has come, but the answer each time is in the negative.

Just as Yenya, however, begins the act of *seppuku*, Yuranosukè appears, and his dying master just manages to convey to him sufficient to understand what has happened between Moronao and himself, and that he expects Yuranosukè to avenge the insult Moronao has caused him and his family.

Act V. View on the road to the village of Yamazaki. The murder and robbery of Yoichibei, father of Ōkaru, by Sadakuro, for the sake of the money he obtained from a *joro-ya* keeper by the sale of his daughter, to help Kampei. Sadakuro is himself accidentally killed by Kampei, while stepping aside to avoid the charge of a wild boar the latter is hunting. Kampei then helps himself to the money stolen from Yoichibei. In the background, the meeting of Kampei and Senzaki Yagoro, one of the *ronin*. This scene is generally represented as taking place in a rain-storm, hence the umbrella carried by Yoichibei which Sadakura is cutting through with his sword, but Hokusai here only indicates rain by a black sky.

We now take up the story from the end of Act III, where Kampei decides to go with Ōkaru to her father's house at Yamazaki. They are now married, and live together as husband and wife. Kampei is anxious to be one of the band of forty-seven *ronin*, and learns that Yuranosukè is collecting money to pay for their armour and equipment.

But, unfortunately, neither he nor his wife, nor her father, Yoichibei, have any money, all being poor, so Ōkaru decides to sell herself as a courtesan to the tea-house, Ichiriki, in Kyoto, with her father's consent, but does not tell Kampei.

Yoichibei goes to the tea-house and receives payment in advance, to the amount of 50 *Ryo* (about £50 present rate). Just as he nears home he is attacked by Sadakuro, who was lying in wait behind a stack of rice-straw for any traveller who happened to pass. At the same moment a boar rushes by which Kampei was hunting, and Sadakuro, starting aside, receives the shot intended for the animal.

While out hunting Kampei meets Senzaki Yagoro, one of the *ronin*, and tells him where he (Kampei) is living. From him he learns that Yuranosukè wants money, and that if he (Kampei) wishes to join them, he must subscribe his share. With this they part.

Kampei having fired his shot at the boar goes up to it, and to make sure of its being dead beats it violently with the butt of his gun, and then touches the body, when to his horror he finds that, in the darkness, he has been beating a man. At first he is inclined to run away, but thinking perhaps the man had been lying there ill, he searches his pockets for medicine and finds the purse of money stolen from Yoichibei.

Though not intending to steal the money, yet knowing how urgently he wants it to help on the revenge of his lord and join the *ronin*, he takes it and, running after Yagoro, hands it to him.

Act VI. Yoichibei's house, the scene of Kampei's *seppuku*. Ōkaru being taken away in a *kago* to the tea-house Ichiriki, at Kyoto.

Kampei is now returned to Yoichibei's house, and at the same time Yoichibei's corpse is found and brought home to his wife O-kaya, who suspects Kampei as the murderer, and reviles him.





Two of the *ronin*, Hara Goèmon and Senzaki Yagoro, then come to the house, and return Kampei his money, saying Yuranosukè does not want money obtained by murder, and they also begin to revile him.

As they turn to go Kampei calls on them to wait and hear his explanation.

He then tells them how, after Yagoro had left him last night, he saw a boar and shot at it, but found he had killed a man instead. While searching the body for medicine he found money, which he gave to Yagoro. On his return home he hears how the money was what Yoichibei had got for the sale of Ōkaru, and that he must have killed his father-in-law by mistake. Owing to the darkness he could not see at the time whether it was Yoichibei or Sadakuro he had shot.

While telling this to the two *ronin*, he attempts to commit *seppuku* on himself. The two *ronin* then say, "We will examine Yoichibei's body to see if he is killed with a gun-shot or by a sword-thrust." Finding it is by a sword, this is proof Sadakuro killed him and not Kampei. Therefore Kampei was quite right in killing Sadakuro, a murderer, in revenge for the death of his father-in-law.

Being thus satisfied of Kampei's innocence, he is asked to sign the roll of the *ronin*, and the scene shows him holding it out. Kampei willingly signs it, but dies soon afterwards, and the *ronin* hand back his money for his funeral and leave.

The true account of how Kayano Sampei (Kampei in the play) came to his death is as follows :—

After Yenya's death, Sampei returned home to live with his father. As all the *ronin* have strictly promised to keep

their revenge secret, and to tell no one, his father is in ignorance of the fact that Sampei is one of them, and refuses permission to him to leave home when attacking time approaches. In his dilemma, being unwilling to disobey his father by going away without leave, and unable to join the *ronin*, he commits *seppuku*.

Kuranosukè, in honour of Sampei's loyalty, when making the attack on Moronao's castle, carried a spear with a paper attached, on which was written " Kayano Sampei," and with it killed an enemy on Sampei's behalf.

Act VII. Scene at the tea-house Ichiriki, Kyoto. Heiyemon dragging out the spy Kudayū from under the *engawa*, and raising his sword to kill him ; Ōkaru standing by. Yuranosukè squatting on the *engawa* looking on, and two other *ronin* inside the tea-house. (See Plate 31.)

On the death of Yenya, Moronao, expecting that the former's retainers would seek one day to be revenged on him, had spies set to watch their movements.

Yuranosukè, however, in order to throw these spies off the scent, ordered the *ronin* to scatter, while he and his son went to live at Yamashima, near Kyoto, Yuranosukè himself appearing to lead a dissolute life with wine-bibbers and spending his time in the courtesan quarter, having also just divorced his wife. Every night Yuranosukè would come from Yamashima to Kyoto and spend his time in the Ichiriki tea-house, and often give supper-parties. During such a party, three of the *ronin* enter with Heiyemon, brother to Ōkaru, and ask when Yuranosukè intends going to Kamakura, that is to attack Moronao. Knowing there are spies about, he replies that he has no intention of taking any revenge ; it is Yenya's fault they are now all *ronin*.

Such a reply creates consternation amongst Heiyemon and the other *ronin*, and they leave the tea-house, thinking Yuranosukè must be mad, or at least drunk with *sakè*. At this point there enter the two spies, Kudayū and Bannai, who join Yuranosukè's party. Kudayū, in order to test Yuranosukè, offers him a piece of fish. As he was on the point of taking it, the former reminds him that it is the anniversary of the death of Yenya, but Yuranosukè eats it all the same, thus showing he troubled himself little about his late lord. To show respect to the departed, Buddhist families never eat fish or meat on the anniversary of the day on which their parents or, in the case of a *ronin*, their lord died.

These tactics on the part of Yuranosukè, which were all duly reported by spies to his enemy, entirely threw Moronao off his guard, who thought little was to be feared from a man who appeared not to trouble himself in the slightest about the fate of his lord, nor show any intention of avenging him, so that he gradually relaxed his precautions.

In the meantime, other *ronin*, disguised as pedlars or workmen, contrived to gain entrance to Moronao's castle, and thus made themselves familiar with the plan of the building, and also ascertained the character of the inmates, all of which matters they make known to Yuranosukè.

Other versions of this act show Yuranosukè playing blindman's-buff with the tea-house girls, or reading a letter which Rikiya has brought him from the Lady Kawoyo, while the spy Kudayū, hiding under the *engawa*, reads it from below, and Ōkaru also reading it by the aid of a mirror from the balcony above.

This refers to the scene which takes place after Yurano-

sukè has eaten the fish Kudayū offered him, when the former goes out, and is handed a letter about the condition of Moronao from the Lady Kawoyo by his son Rikiya. He sits down on the balcony outside to read it, while the spy Kudayū hides underneath and reads from below as Yuranosukè unrolls it, while Ōkaru, who has gone up into the balcony of the floor above, also reads it by the aid of a mirror. Suddenly Yuranosukè becomes suspicious that others are reading his letter, and, looking up and seeing Ōkaru, calls to her to come down. (Yuranosukè helping Ōkaru down the ladder from the balcony above is a scene portrayed in a "Chushingura" set by Utamaro.) He then tells her he proposes to pay her debt and free her from the *joro-ya* keeper, but wants her to be with him for three days, not knowing she is already Kampei's wife.

At this point her brother Heiyemon enters, and having seen her reading Yuranosukè's letter from the balcony threatens to kill her as a spy, but Yuranosukè intervenes and says she is no spy, and commands him to drag out Kudayū from under the balcony, whom he (Yuranosukè) had stuck through with his sword, and throw him into the river.

(An early set of "Chushingura" scenes by Hokusai, over the signature Kakō, includes a scene showing Heiyemon threatening Ōkaru, and Yuranosukè intervening to save her.)

Act VIII. Tonase and her daughter Konami walking along the seashore at Tago while on their way to Yamashima, near Kyoto, to find Rikiya, to whom Konami is betrothed, and who had gone to live there with his father, Yuranosukè.




丸山
板

This scene introduces characters which only occur in the play, and have no part in the actual story, so calls for no detailed description. In the play this is a gay scene of dancing and singing, and is introduced as an antidote to the others, which are too full of murder and sudden death.

Act IX. The house of Yuranosukè at Yamashima. Rikiya attacking Honzo, who is also defending himself from Ishi, wife of Yuranosukè, and Konami holding him back. Yuranosukè appearing from behind a screen in the background ; beside Ishi stands Tonase sheathing the sword with which she was going to kill Konami, an act Honzo arrives just in time to frustrate. (See Plate 32.)

Ever since Yenya's death, there has been bad blood between Honzo and Yuranosukè because the former stopped Yenya from killing his enemy, Moronao, by holding him back. Honzo, in this scene, comes to Yuranosukè's house disguised as a *ronin* beggar with the bamboo flute and basket hat of the *komuso*, to apologize and make amends, bringing with him a plan of Moronao's castle.

We now take up the story from Act VIII, showing Tonase and Konami journeying to Yamashima. In Act IX they have arrived at Yuranosukè's house, and Tonase, wife of Honzo, says to O-ishi, wife of Yuranosukè, " I have brought my daughter to marry your son, Rikiya, as you have promised." O-ishi flatly refuses to sanction the marriage, saying, " Your husband, Honzo, interfered and prevented my lord, Yenya, from killing his enemy, Moronao, at Kamakura Palace ; I refuse to allow my son to marry the daughter of such an unchivalrous man."

Tonase and O-ishi then start quarrelling, and Konami, to settle matters, and knowing that if she married Rikiya

without consent, she would be divorced, consents to sacrifice herself, and to this her mother agrees, and takes up a sword to kill her. At this moment Honzo, disguised as a *komuso*, knocks at the door, and stops her. (This incident is often made the subject of this Act.) He then enters and insults O-ishi, who thereupon snatches up a spear to stab him, but he is too quick for her, and overcomes her. Rikiya then suddenly appears and attacks Honzo with a spear, which the latter seizes by the shaft and guides into his own body. The dying Honzo then confesses his fault in holding back Yenya when he attacked Moronao, and appeals to Konami, his daughter, to marry Rikiya, at the same time producing a plan of Moronao's castle which he explains to Yuranosukè, who has just appeared on the scene. Yuranosukè consents to the marriage of Rikiya and Konami, and Honzo expires. Yuranosukè then takes the dress of Honzo and, disguised as a *komuso*, starts on his journey to Kamakura to fulfil his revenge on Moronao.

Act X. Scene at the house of Amakawa Gihei at Sakai. (See Plate 32.)

Gihei was a contractor to Lord Yenya, and Yuranosukè entrusted him with the making of the arms and armour to be used by the *ronin* in their night attack on Moronao.

Yuranosukè, however, was very anxious as to what might happen supposing the authorities were to raid Gihei's house and, finding a store of arms and armour there, accuse the latter of being in a conspiracy against the Government. Gihei himself was prepared for this eventuality, and knowing he would be executed if discovered, divorced his wife in order to avoid trouble. (Gihei's wife being sent away from the house, or trying to regain admission, is often

taken for the scene of this Act in some "Chushingura" sets.)

Yuranosukè, therefore, sent some of the *ronin* to Gihei's house, disguised as police, in order to see if he would disclose the arms he had or confess for what purpose he had made them.

The *ronin*, therefore, raided his house, and finding the arms, threaten him with arrest, on the ground that he is plotting against the Government. Gihei, however, is true to his salt, denies the charge, and says they may kill him if they don't believe him. (This is the incident portrayed in Act X, in Hokusai's set, which we are here describing.) This proof of loyalty satisfying the *ronin*, they reveal their true identity to Gihei, saying they are not police, but *ronin* formerly in the service of Lord Yenya, and go off.

True Story of Gihei (Amanoya Rihei).

Amanoya Rihei was a native of Osaka, and business took him, one day in summer, to the Castle of Akō, Lord Asano's residence. It so happened that this was a "spring cleaning" day, and all the treasures of the house were placed in one or two rooms while their proper resting-place was being cleaned and renovated. Rihei asked permission to examine them, which he was allowed to do. When the cleaning was over, and everything was being put back, it was discovered by the servants that a small, but valuable cup was missing.

As no one but Rihei had had access to the collections, suspicion naturally fell upon him, and on being questioned by Kuranosukè confessed that he had stolen it, and would willingly abide by the consequences.

This candour on his part proved to Kuranosukè that

Rihei was no ordinary man, so not knowing what he should do under the circumstances, referred the matter to Lord Asano for decision, who said there was no necessity to make a fuss as he himself had just found the cup, at the same time showing it to Kuranosukè.

When Kuranosukè, after his lord's death, began to make his plans to take revenge on Moronao, he remembered how Rihei had proved his honesty on an earlier occasion, and decided to make use of his services by entrusting him with the fitting out of the *ronin* with arms and armour.

Rihei secretly made them, having first sent away his wife and children, and as secretly forwarded them in readiness for the attack to Yedo.

But after they had been delivered in Yedo, one of his workmen reported the matter to the authorities, because the arms were of a very unusual kind.

Rihei is arrested and put on trial, but though questioned many times, never reveals the true purpose for which the arms were made. Eventually he is submitted to torture to make him confess, but he remains firm in his trust.

At last he pleads his memory has gone, owing to the trials and torture he has endured, and asks to be set free till next spring, so that he may recover, when he will explain everything. The authorities accede to his wish, but before the time comes for his re-trial the *ronin* attack Moronao and attain their revenge. Rihei, thus released from secrecy, then confesses, and the authorities, in consideration of his fidelity to his trust, set him free.

Rihei then returns home and retires from his business, which is carried on in his stead by one of his sons. He died at Osaka in January, 1727, aged 66.

ACT XI. The *ronins*' attack on Moronao's castle.

Yuranosukè, at last satisfied by the reports he received, that Moronao was now thoroughly off his guard, and quite certain no attack was to be feared from Yenya's retainers, appointed a secret meeting-place for the *ronin*, and decided to make the attack at midnight, in the season of mid-winter, when the whole country was deep under snow.

The *ronin*, to the number of forty-seven, including their leader, dressed in a black uniform with a white diamond pattern, and on the sleeve the "*kana*" character (the Japanese alphabet, *hirakana*, consists of forty-seven characters), attack the principal gate and break it open, the actual forcing of the door being done by one of the younger *ronin*, Owashi Bongo (real name Otaka Gengo), who may be identified in the scene of this Act by his carrying an enormous wooden mallet.

After a severe fight with the defenders of the castle, Moronao is eventually found hiding in an outhouse used as a coal-cellar. He is dragged forth and, in consideration of his rank, given the option of despatching himself by *seppuku*, as Yenya was obliged to do. This incident is portrayed in the scene, here reproduced at Plate 33, from a "Chushingura" set by Kuniyoshi, depicting Yuranosukè showing the crouching and trembling Moronao the dirk with which Yenya despatched himself, and inviting him to follow his example. As Moronao declined to die the death of a nobleman, Yuranosukè was obliged to despatch him himself, cutting off his head with Yenya's dirk.

Thus did the forty-seven *ronin* avenge the insult and death of their lord, and then set out on the return to Yedo, to lay the head of their enemy as an

offering before the grave of Lord Asano, at the Temple of Sengakuji.

In some "Chushingura" sets this last episode, the journey to Sengakuji, completes the series, instead of ending with the attack on Moronao's castle, as in Hokusai's set, described in this chapter.

True story of the attack on Moronao.

On the 14th day of December, the anniversary of the death of Yenya, in the 14th year of *Genroku* (1702), the *ronin* assembled at the house of one of them, O-no-dera Junai, under the command of Kuranosukè, and started near midnight, under heavy snow, for Moronao's castle.

Moronao who was now expecting an attack by Yenya's *ronin* about this time, was on this night entertaining his friends at a farewell dinner, preparatory to departing next morning for Yonezawa, in the Province of Dewa, the territory of the *daimyo* Uesugi, whose daughter he had married.

The *ronin* arrived at the castle, divided into two forces; half under Kuranosukè attacked the main gate, while the remainder under Oishi Chikara, son of Kuranosukè, who, though only sixteen years old, was a giant in size and strength, attacked the back gate.

One of the party at the front gate gained entrance over the wall by means of a rope ladder, and all the guard being asleep, opened the gate from inside.

Kuranosukè and the rest immediately dash in, while at the same time his son forces the back gate. Most of the defenders run away, but some put up a strong fight against the *ronin*. They are, however, all finally overpowered; and then begins a hunt to find their enemy Moronao. He cannot be found, and the *ronin* in despair resolve to commit *seppuku*.


天竹屋
諸國はさ〻
大福帳
大福帳
金銀入候
大福帳
大〻帳
大當帳
大金帳



At last, however, one of them goes to the coal cellar, where bags of charcoal are stored, and thrusts his spear well into them in case anyone is hiding behind. Drawing out his spear he finds it blood-stained, so immediately removes the bags of charcoal to find Moronao crouching behind them. He is immediately dragged out and the signal, a whistle, given that he has been found.

Kuranosukè runs up and identifies Moronao by the wound on his forehead, inflicted by Yenya when he attacked him a year ago. Moronao is invited to die the death of a nobleman by committing *seppuku*, Kuranosuke offering to act as his second. But being a coward he steadfastly refuses, so Kuranosukè has no option but to dispatch him himself, and completes the revenge by cutting off his head.

In spite of the severe fighting with the defenders of Moronao's castle, none of the *ronin* were killed, and only some were even wounded.

Having achieved their purpose the *ronin* are reassembled and leave the castle, with Moronao's head, to make their way to Sengakuji Temple, about seven miles distant, at Takawana, a suburb of Yedo, where their lord, Yenya, is buried.

Before they arrived at Sengakuji the day broke, and everyone came out to watch the procession. On reaching the temple, they washed the head of Moronao in a well in the grounds and laid it as an offering before their lord's tomb, while the abbot read prayers and they each burnt incense.

Having done this they departed, and awaited the sentence of the Government. They were divided into four parties, and sent to four different *daimyos* in Yedo, till sentence should be passed upon them, namely Lords Hosokawa, Matsudaira, Mōri, and Mizuno.

They were kept in custody till the following spring, when, on the 4th day of the second month in the 16th year of *Genroku* (1703) the Tokugawa Government ordered that all the *ronin*, except Terasaka Kichiyemon (Heiyemon in the play), should commit honorary execution by *seppuku* for the murder of Moronao.

Knowing this would be their fate they were prepared for it, and met their death bravely. The priests of Sengakuji Temple prayed that they might be allowed to have the bodies, which, on their request being granted, they reverently buried round the grave of Lord Asano. Kichiyemon was also buried there when he died later. Owing to his low rank, he was not allowed to die by *seppuku*, an honour only for nobles and *samurai*.

The fame and loyalty of the *ronin* caused crowds to flock to their burial-ground to pray there, and at the present day it is still a place of pious pilgrimage.

Actually there are forty-eight graves besides the larger one of Lord Asano. The history of the forty-eighth grave is as follows :—

When Kuranosukè was living at Yamashima, in order to deceive Moronao's spies, he frequently pretended to be drunk, and used to fall asleep in the road. One day a *samurai* of the Satsuma clan came across him lying thus in the middle of the road, and reviled him, saying he was a disgrace to the rank of *samurai*, at the same time kicking and otherwise insulting him.

When, after the death of the *ronin* the story of their loyalty to their chief and how they plotted to avenge him became known, the Satsuma man was so ashamed of his behaviour towards Kuranosukè at Yamashima, that, in

atonement for his insult, he came to their burial-place at Sengakuji, and there committed *seppuku*, and was buried alongside the graves of the *ronin* by the priests of the temple.

Such is the story which inspired the most famous drama on the Japanese stage, a story of loyalty and heroism one cannot but admire.

Practically all the chief artists of Ukiyoye since the middle of the eighteenth century have depicted the "Chushingura" in one form or another. In the Harmsworth collection, exhibited at the Victoria and Albert Museum, November, 1913, there was shown a print, coloured by hand, by Torii Kiyomasu (1679–1763) representing the actor Ichikawa Masugoro as one of the forty-seven *ronin* disguised as a street sweetmeat-vendor.

As the play was not put on the stage till the year 1748, this must have been one of the first prints of any taking its subject from the "Chushingura."

The play is generally depicted in eleven, twelve, or sixteen scenes, as in a set by Hiroshige. Kuniyoshi has left two series (full-size, upright), consisting of portraits of all the forty-seven *ronin*, with their biographies, one set, entitled *Seichu Gishiden*, "Biographies of the Ronin," being a single figure of each *ronin*. Belonging to this set, but with the title slightly altered to *Seichu Gishi hottan*, "Beginning of the Loyal Ronin," are four portraits of Yenya, Moronao, Wakasa and Honzo, with their biographies. (See Plates 29 and 30.)

The other series shows each *ronin* engaged in combat with an enemy, and may be recognized from the previous set by having the title *Chushin Gishi Komyo Kurakè*, "A comparison of the persons in the Loyal League," written on a *tsuba*, or sword-guard. Each plate is numbered.

Kunisada has designed a set complete in eleven triptyches, while Toyokuni has portrayed the whole eleven acts in the form of a pentaptych.[1]

It is impossible to name all the artists who have taken the "Chushingura" as a subject for illustration; sufficient has been said to show in what varied form it may be found.

Apart from the play itself, we often find it parodied by comparing its scenes with incidents in everyday life, such prints being called "brother pictures."

Probably the best set of this nature is that designed by Utamaro (Satow collection, complete set) in eleven scenes, full size, upright. The scene parodied is shown in a small inset view, the analogue filling the main picture. Thus Act III, Yenya's attack on Moronao, is parodied by a man attacking a nagging wife, while another man and a woman hold him back (as Honzo restrained Yenya), and another woman tries to quiet the wife.

Of the same nature is a set, also by Utamaro, in which the various scenes are compared to children's amusements.[2]

Another series, also by Utamaro, shows us ladies taking the place of actors and imitating the various scenes. Plate 34 is an illustration of the first scene of this set, which is entitled *Komyo Bijin Mitate Chushingura* ("A Comparison of Beautiful Women with the Chushingura"). The scene here imitated is that of Lady Kowayo selecting Nitta Yoshisada's helmet, *sakè* cups taking the place of the helmets. Behind the lady representing Kowayo stands another in the part of Moronao.

A very unusual treatment is the "Chushingura" scenes

[1] Swettenham sale.

[2] Act 6 of this series illustrated in the author's *On Collecting Japanese Prints*.



applied to the eight celebrated views of Lake Biwa, under the title " Chushingura Hak'kei," by Choki (Shiko). (Set in Appleton sale.)

Hiroshige has treated the subject from a humorous point of view in a series of five upright prints, with three incidents on each sheet, entitled " Selected Comic Chushingura."

Thus in the scene where Moronao is found in the coal-cellar, we are shown Moronao, with a large basket hat crammed on his head, springing out of the cellar like some ghost or demon, and the *ronin* falling back horror-struck. In the tea-house scene (Act VII) Yuranosukè is buying fish to eat from a street fish-vendor, in allusion to the spy Kudayū offering him fish while supping in the Ichiriki tea-house at Kyoto.

In a very rare series of eight prints, full size, upright,[1] by Hiroshige, entitled " Ancient and Modern Dramas Illustrated," two scenes, Acts III and VIII, of the " Chushingura," are included. (See note, Appendix II.)

[1] Baker sale, complete set, 1916.

XVIII

FIGURE SUBJECTS: COURTESANS AND GEISHA

THE YOSHIWARA

UTAMARO AS THE PAINTER OF WOMEN

CHAPTER XVIII

FIGURE SUBJECTS: COURTESANS AND GEISHA

THE majority of designs in figure studies, either full-length or head and shoulders, are portraits of the inmates of the licensed quarter of Yedo, called the Yoshiwara, a name also applied to the similar districts of other large towns, such as Kyoto and Osaka.

The gorgeous apparel and elaborate coiffure adopted by the beauty of the " green-houses " appealed strongly to the colour-print artist in search for material for his brushes.

Apart from such purely artistic reasons, there was also a personal motive to account for the popularity of the courtesan. To understand the cause of this, we must first put behind us all preconceived ideas as to what the term courtesan usually implies.

The late Lord Redesdale, in his " Tales," says, in a foot-note on the courtesans of Yedo, that, in his opinion, in no country is the public courtesan more looked down upon than in Japan. Doubtless contact with the outer world, and all that such conveys, did not tend to improve matters in this particular respect, but such can hardly have been the attitude adopted towards the courtesan in the days when Japan was a hermit empire.

Considering that all the great masters of Ukiyoye lavished their highest skill upon her portrayal, she must

have been a very different person from the moralless creature of the streets of our cities.

She was, on the contrary, a woman who had received the highest education, spoke a peculiar, old-fashioned language, and was remarkable for her intellectual refinement.

There were, of course, varying degrees of courtesans, and, as a rule, it is only those of the highest class, called *oirans*, that are represented in prints.

Neither was her position in society considered degrading; in many instances it was due to filial piety, a daughter selling herself for a term of years to a keeper of a tea-house in the Yoshiwara to rescue her parents from the consequences of debt. On the expiration of the term on attaining the age of twenty-seven, she was still considered a virtuous and marriageable woman. Her state, indeed, was not unlike that of a princess. Each *oiran* had two young girls attendant on her, called *kamuro*, who, on reaching a certain age, were themselves promoted to the rank of their mistress. These *kamuro* were children bought by the *yoroya* keepers, at the age of five or six years, for the purposes of prostitution, and, during their novitiate, were employed to wait upon the fashionable *oiran* like female pages. Like the *oiran* they were generally sold to the Yoshiwara to relieve the poverty of their parents, or they were unfortunate orphans whose unfeeling relatives would thus dispose of, rather than be at the expense of maintaining them. Sometimes an *oiran* is represented with one or more attendants, in addition to her *kamuro*; these elder attendants were in the nature of maids of honour, called *shinzo*, and ranked next to an *oiran*.

The dress of all courtesans, particularly of the *oiran*, was of a splendour wholly different from the costume of the ordinary woman, and their coiffure also was of a very elaborate nature, which was built up upon a light frame and kept in position by a regular forest of light metal or wooden pins, which framed the head like the halo of a saint in a stained glass window.

They were further distinguished by wearing the sash (*obi*) tied in front, whereas all other women, including geisha (dancing and singing girls), tied them with the bow behind. It is often in the decoration of the *obi* that we find the most elaborate and brilliant designs, even in a costume which is gorgeous throughout.

The Yoshiwara, euphemistically termed " Flower District," the name given to the courtesan quarter of Yedo, and afterwards applied to the similar districts of Kyoto, Osaka, Nagasaki, and other towns, was founded in 1612 by Shoji Jinyemon, and was so called from its being built on the site of a rush-moor (Yoshiwara). The name is also sometimes derived from the town Yoshiwara, because the majority of the women in the Yedo Yoshiwara were supposed to have come from that place, but the derivation from the site of its location is generally considered the more correct of the two. Previous to the year 1612, the courtesans were scattered throughout the city of Yedo in different quarters, according to the town from which they came. This arrangement being distasteful to the reforming mind of Shoji Jinyemon, he petitioned the Government in 1612 that all courtesans should be made to live in one " Flower District," which petition was granted five years later.

After a great fire in 1657 it was moved to its present

site on the north side of the city, not far from the great Asakusa Temple, and enclosed by a wall. Entrance to it was gained by a single great gate, which gave access to the main thoroughfare in which the tea-houses (or " green-houses " as they were called) were situated. (See Plate 19.) The fronts of these " green-houses " were barred like cages on the street level, and behind these bars sat the gorgeously arrayed *oirans*. Through the gate on the right, in our illustration of the Yoshiwara at page 174, can be seen the bars of these cages.

We are also shown the interiors of these houses. Thus, in an unusually large size, oblong print,[1] 12¾ in. by 18¼ in., by Kiyonaga, is depicted the interior of the " House of the Clove," showing the inmates entertaining their guests and others walking about, and behind, on one side, a small army of cooks and servants preparing the viands.

Again, in a triptych by Toyokuni,[2] we are shown the upper floor of the same house, the foreground filled with courtesans and their *kamuro*, and in the centre one with her guest.

The geisha fulfils a totally different role in Japanese society. Since actresses were forbidden on the stage, the geisha was called upon to take her place as an entertainer, and no banquet would be considered complete without them.

Japanese wives were not expected to have accomplishments, such as dancing and singing, so if the husband desired this form of entertainment for himself and his guests he would send to an establishment and hire geisha to come and perform at his house. A geisha was trained to dance

[1] Anonymous sale, June, 1913.

[2] Satow sale, November, 1911.

or sing from the age of seven, and retired from the profession while still young, when, if not married, she would keep a school for the training of others.

Apart from being able to dance, sing, and play, the well-trained geisha was expected to know all the latest jokes and stories, to be quick at repartee, and an accomplished conversationalist.

Her dress was as beautiful as that of the courtesan, but she wore her *obi* tied behind, while her head was not adorned with the enormous hair-pins of the latter.

While courtesans and geisha were generally painted for the sake of their portraits, we also find them represented engaged in all sorts of occupations, such as in practice are only carried on by artisans and peasants ; in processions of nobles, with their retinue of *samurai ;* as warriors or poets, and in comparison with beautiful scenery.

Again the portraits of tea-house beauties are often nothing more than fashion plates, and the most celebrated series of this nature is that to which both Kiyonaga and Koriusai contributed, entitled " First Dyed Designs for Spring Grasses."

A print from a similar series of fashion plates by Yeizan is here illustrated at Plate 35, entitled " Present Day Patterns of Dyes," and shows a geisha accompanied by her maid holding an umbrella over her in a heavy shower, the rain indicated by *gauffrage* on a wash background.

Of the many artists who devoted their brushes to the portraiture of women, it is perhaps Utamaro who has gained the highest reputation in this branch of design, and become noted as *the* painter of women.

His type is purely his own, and quite unlike that of any other artist, but it was closely followed by his numerous pupils and imitators, while that of Kiyonaga and Shuncho, the two other great artists in feminine portraiture, may be termed the classic type of beauty.

Yeishi, the fourth great figure artist, combined the gracefulness of Utamaro at his best with the more natural style of Kiyonaga.

A short acquaintance with examples by Utamaro is sufficient to enable the collector to quickly recognize his work from amongst that of other figure artists, quite apart from the signature on them, so marked is his individuality.

Mr. A. D. Ficke,[1] in the following well-chosen words, thus sums up Utamaro's characteristic type : " Her strange and languid beauty, the drooping lines of her robes, her unnatural slenderness and willowiness, are the emanations of Utamaro's feverish mind ; as her creator he ranks as the most brilliant, the most sophisticated, and the most poetical designer of his time. His life was spent in alternation between his workshop and the haunts of the Yoshiwara, whose beautiful inhabitants he immortalized in prints that are the ultimate expression of the mortal body's longing for a more than mortal perfection of happiness. Wearied of every common pleasure, he created these visions in whose disembodied, morbid loveliness his over-wrought desires found consolation."

In similar language Von Seidlitz says of him : " Utamaro has glorified the Japanese woman with an enthusiasm unexcelled in any other age or nation. It is true that he consecrated his worship to a class of woman that stands outside

[1] *Chats on Japanese Prints.* London, 1915.

the pale of society and, in spite of the splendour that surrounds her, is one of the most unfortunate of all creatures; but he did not depict her as she appears in reality, but formed of her an ideal of nobility and loveliness that stamps her as a goddess."

It would require a whole chapter almost to give merely the titles of the innumerable series designed by Utamaro in which courtesans, geisha, or ladies are portrayed.

We have referred to the representation of woman engaged in various occupations. Utamaro's most famous series of prints of this nature is his set of twelve sheets, intended as illustrations to a book, showing "Women's Work in the Cultivation of Silk-worms."

A complete set of this very rare series appeared in the Dankwerts sale (July, 1914), and a reproduction, in colours, of the second sheet is given in Seidlitz's *History of Japanese Colour-Prints*, at page 126, from a copy in the British Museum. Descriptive sub-titles are given on all the sheets except the first two and the last two, written on conventional clouds; the set can be put together complete as one picture of twelve sheets, which are numbered, or they may be kept separate.

Another well-known large print by Utamaro, in seven sheets, represents the procession of the Korean Ambassador parodied by geisha wearing peaked hats, on the day of the Niwaka Festival, a subject parodied by other artists in the same way, and also with children in place of geisha.

Yet another well-known, but very rare, print, entitled "The Chief Product of Yedo: making Brocade Pictures," or rather series of prints, probably complete in five scenes,

shows women engaged in making colour-prints, cutting the block, preparing the paper, taking prints, etc., another instance of the representation of women at occupations in practice followed by men. One print of this series, showing one woman at a low bench with a chisel and mallet cutting out the superfluous wood between the outlines of a design, another at a second bench engraving the block from the artist's drawing, while a third is sharpening a knife on a stone, is illustrated at Plate LXXVII in the Victoria and Albert Museum Handbook. This print has been closely copied by Kunisada, under the name of Toyokuni, in a triptych which may be seen at the Victoria and Albert Museum. Women imitating scenes from plays have already been noticed under the "Chushingura."

Representations of the famous poets, the seven gods of good fortune, historical events, legends, and so forth, all furnished themes for the portraiture of Yoshiwara beauties and geisha.

Perhaps the most graceful series of figure studies by Utamaro is that entitled *Seiro Ju-ni-toki*, "The Twelve Hours of the Clock," the title written on a Japanese clock, each represented by two full length figures.

To give an idea of the estimation in which this series is held, apart from its rarity, it is known that the sum of £275 has been asked for a complete set.

Owing to Utamaro's widespread popularity as a designer of portraits and figure studies of women, he was extensively copied by contemporary artists, even to the point of forging his signature, so that he was obliged in some prints to add the word *shomei* ("the real") before his signature. One series of portraits with this addition to his name is a set in



which the name of the tea-house beauty is given in a rebus, or picture-puzzle.

Plate 36 is an illustration of a print from this series, and is a portrait of Kisegawa of Matsuba-ya. In a circle in the top right-hand corner is the rebus giving her name : A tobacco pipe (*Kise-ru*, shortened into *Kise*) ; below the pipe a representation of a stream or river (*gawa*) ; at the top of the circle, pine needles (*Matsu*), and below them an arrow (*ya*, also means a house). Therefore we have " Kise-gawa, of the House of the Pine." Over one edge of the circle, in a frame, is the title *Gonin Bijin Aikyo Kisoi*, " A Competition of Five Lovely Women." Publisher, OMI-YA. Below Utamaro's signature is a red seal, *Honké*, meaning " the main house."

Other prints of this series which have come under observation are : Sakura-matsu of Choji-ya reading a scroll of poems ; the rebus in the top left-hand corner, which reads : Cherry-blossom flower=*Sakura ;* pine twig=*matsu ;* coiffure in form of a butterfly=*Choji ;* an arrow=*ya*, also means house.

Matsu-yama of Wan-ya, looking to the left, holding a pipe ; the rebus in top left-hand corner reads : Pine=*Matsu ;* hills (in top of circle)=*yama ;* a cup or bowl=*Wan ;* arrow=*ya* (also " house ").

Another series with the signature " Shomei " Utamaro is one entitled *Seiro Nana Komachi*, " Tea-house (Beauties) as the Seven Komachi." This series is considered one of the earliest by Utamaro in the form of large head studies, of which the following have come under observation : Kisegawa of Matsuba-ya ; Akashi of Tama-ya ; and Hana-murasaki of Tama-ya.

Another series in which the name of the beauty is given in a rebus is a set entitled *Komei Bijin Rok'kasen*, " Celebrated Beauties as the Six (Famous) Poetesses " ; signed simply Utamaro.

Two series in which Utamaro also uses an unusual signature are sets entitled *Fujin Ninso Jippin*, " Ten Physiognomies of Women," and *Fujin so gaku Ju-tei*, " Ten Types of Learning in Women." These are signed *Kwanso Utamaro*, Utamaro the Phrenologist.

In the comparison of beautiful women with scenery, Von Seidlitz mentions a series by Utamaro in which the Ffty-three Stations of the Tokaido are represented by women, half length figures, each station being indicated in a small circular landscape in the upper right-hand corner. This was a theme followed by other artists, particularly by Yeizan and Yeisen.

XIX

ILLUSTRATIONS TO HISTORY, LEGENDS, AND STORIES

MISCELLANEOUS SUBJECTS

CHAPTER XIX

ILLUSTRATIONS TO HISTORY, LEGENDS, AND STORIES: MISCELLANEOUS SUBJECTS

IN history, scenes from the life of Yoshitsune, one of the most famous warriors of old Japan, are amongst the most popular.

The best known series of this subject, perhaps, is the set,[1] complete in ten full size, oblong plates, by Hiroshige, entitled *Yoshitsune Ichi dai Zu-ye*, "Biography of Yoshitsune, Illustrated." The titles to each plate are as follows:—

1. Tokiwa's Flight through the Snow with her Children, in allusion to the flight of his mother, Tokiwa Gozen, the fairest woman in Japan, with her three children, Iwawaka, Otawaka, and Ushiwaka (otherwise Yoshitsune), in the depth of winter, after the death of her husband, Minamoto no Yoshitomo, from the soldiers of his enemy, Taira no Kiyomori.
2. Learning to Fence from the King of the Tengus. This refers to his early (legendary) life, when he was taught fencing, wrestling, and other physical attainments by the Tengus, mythical creatures, half bird and half human.
3. Visiting Ise no Saburo, a hunter whose services Yoshitsune enlisted.

[1] Happer sale: complete set.

4. Yoshitsune and Joruri Hime, daughter of Ki-ichi Hogen, the great Taira strategist, whose books on war he induced her to let him see.
5. Combat with the Priest Shirakawa no Tankai at the Gojo Temple. (See Plate 37.)
6. The Combat and Defeat of Benkei on Gojo Bridge, Kyoto. Perhaps the best-known print of the set. Benkei was a famous swordsman, a giant in strength and stature, who allowed no one to pass over the Gojo Bridge without challenging him to fight. At last, after innumerable victims, he met in Yoshitsune, though a much smaller man, one who was more than a match for him, thanks to his thorough training as a swordsman under the Tengus. From that day to the end Yoshitsune had no more faithful adherent than Benkei.
7. Killing of Yoichi. (See Appendix II.)
8. Battle of Mikusayama, at which Yoshitsune defeated the Taira.
9. Climbing the Cliffs of Hiyodori Goye, in order to attack the Taira Castle, Ichi no-tani, from behind. These cliffs were so steep that it was said even monkeys could not descend them.
10. The Descent on the Castle of Ichi no-tani. While one party attacked the castle in front, Yoshitsune and his warriors descending the cliffs behind, from which no attack was considered possible, broke into the stronghold from the rear, and entirely defeated the Taira clan.

Another biographical series is that depicting scenes from the life of the priest Nichiren, by Kuniyoshi, entitled *Koso go Ichidai Rya-ku-zu*, "An Abridged Biography of


八回
為義乃弟小牛
若丸白河の
盜賊を討ル
義經一代記之內



Koso, Illustrated," Koso being another name for Nichiren, the founder of a sect of Buddhists named after him in the thirteenth century (A.D.).

This series which is very rare, consists of ten full size, oblong plates ; publisher, ISE-YA RIHEI.

The following are the scenes comprising this series[1] :—

1. Preaching to Fishermen from the Bank of the River.
2. Buddha appearing to Nichiren, by Moonlight, in the Trunk of a Tree.
3. Nichiren's defence with his Rosary. Attacked at Koshigoye by a horseman and other soldiers on foot, sent by the *Shōgun* to arrest him for execution, at the instigation of his enemies, he invokes Buddha, and their arms are rendered powerless. This enmity was due to his attacks upon other sects.
4. The Averted Execution. As the sword of the executioner touched his neck it broke, and at the same time the *Shōgun's* palace at Kamakura was struck by lightning. Nichiren was then ordered to be exiled.
5. Quelling a Storm raised by the Demon Daimoku, while on his way to Exile in the Isle of Sado.[2]
6. Nichiren Praying for Rain after a long Drought at Kamakura, whither he had returned from Sado in 1273. He is shown standing by the sea under an umbrella held by a companion.
7. Attacked by Yamabushi (a sect of "mountain-warriors," half monk, half warrior), who hurls a rock at Nichiren to crush him, but he keeps it suspended in the air by merely gazing at it. (See Plate 37.)

[1] Complete set in Swettenham sale, May, 1912.

[2] Illustrated in the author's *On Collecting Japanese Prints*.

8. While Nichiren was praying at Mount Minobu, whither he had gone from Kamakura, a beautiful woman appeared to him in the form of a huge snake.
9. Defeat of the Mongols in 1281, whose invasion Nichiren had predicted in a book written in 1260, in a great storm caused by his prayers.
10. Nichiren walking barefoot up a Steep Mountain-side in deep snow, while on a Pilgrimage in the Tsukahara Mountains, in Sesshiu. Considered the masterpiece of the series. A snow scene worthy to rank with any of Hiroshige's similar masterpieces. (See Appendix II.)

Another well-known character, scenes from whose life are portrayed in colour-prints, is Kintoki (or Kintaro), the golden boy, wild child of the forest, and his foster-mother, Yama Uba. He is supposed to have been lost in the Ashigara Mountains by his mother, and to have been found eventually by Yama Uba, who adopted him and brought him up. Kintaro is the boy Hercules of Japanese mythology, who performed prodigious feats of strength, such as struggling with a gigantic carp, or vanquishing a bear and an eagle at the same time, uprooting a huge forest tree to make a bridge over a rushing torrent when overtaken by a storm on his way home.

His attributes are the deer, hare, monkey, and she-bear, while his weapon is an enormous axe. He is also frequently shown accompanied by *oni*, a generic term for devils, with horns growing out of their heads.

The three principal artists who portrayed scenes from the life of Kintoki are Kiyonaga, Utamaro, and Kuniyoshi.

Plate 38 is taken from a series by Kiyonaga, showing Kintoki riding a wild boar and holding a small open fan, on which is inscribed the character for the first syllable of his name. On the far side is his bear carrying his axe, and on the near side two *oni*, one carrying his sword and the other a staff with a bunch of gourds at the top. It will be noticed that this series has no title ; it is signed Kiyonaga, and bears the publisher's sign of YEIJUDO of Yedo.

It is uncertain how many prints are comprised in a complete set, but twelve different scenes have come under observation, and of these ten appeared in one collection (Anonymous sale, June, 1913). Out of some twenty-four different collections which have appeared at Sotheby's since 1909, in only three was this series mentioned, one containing a set of ten plates (as quoted above). This series, therefore, must be very uncommon. The plate here reproduced was originally in the Hayashi collection.

In the collection of Sir Daniel Hall—sold at Sotheby's, July, 1918—there appeared a black and white proof of a print apparently intended for this series, showing Kintoki with his foot planted on the back of his bear, a process evidently painful to the latter. This proof bears no signature nor publisher's mark ; this print, therefore, probably never got beyond the outline proof stage.

Akin to the foregoing are the Hundred and Eight Chinese Heroes, a popular subject with Kuniyoshi. Then we come to the Hundred Poets, the best known of which are Hokusai's " Hundred Poems explained by the Nurse," a set of illustrations to the poems, of which twenty-seven are known, and about fifteen original drawings which were never used for reproducing as prints. The " Hundred Poets " was an

anthology collected in A.D. 1235 by Fujiwara-no-Sudaiye, himself one of the hundred, and ranges from A.D. 670 to the year of compilation. The best English translation of this anthology, which preserves very well the spirit and intention of the original, is that by William N. Porter.[1] On one page is the original, below which is a wood-cut taken from a native edition of about 1790 ; on the opposite page is the translation.

" Perhaps what strikes one most in connection with the *Hyaku-nin-isshiu* (' Single Songs of a Hundred Poets ') is the date when the verses were written ; most of them were produced before the time of the Norman Conquest, and one cannot but be struck with the advanced state of art and culture in Japan at a time when England was still in a very elementary stage of civilization." (Porter.)

The series by Hokusai is entitled :—

Hyaku-nin-Isshu Uragawa Yetoki, " The Hundred Poems explained by the Nurse," full size, oblong ; publisher, YEIJUDO of Yedo. The scene portrayed generally illustrates the poem, or the circumstances under which it was written, but often there appears to be no connection between them, or it is too subtly veiled.

The following constitute the poets illustrated :—

1. The Emperor Tenchi (reigned, A.D. 668–671). The poem tells how, while watching harvesters at work, the Emperor took shelter from a shower of rain in a neighbouring hut, which afforded only slight protection. The scene shows us peasants gathering the rice-crop.

[1] *A Hundred Verses from Old Japan.* Clarendon Press.

[2] Complete set, Miller sale, May, 1911.


清長画



2. The Empress Jito (reigned, 690–696), daughter of the Emperor Tenchi. Poem on the coming of summer. People crossing a stream, and two men bowing to one another.
3. The Nobleman Kaki-no-moto (died, 737). After death he was deified as the God of Poetry. There is no apparent connection in this case between the poem and the illustration, which shows us some fishermen dragging a net up a stream ; across the scene trails the smoke of a fire. In the poem the Nobleman laments his loneliness.
4. Yamabe-no-Akahito (A.D. 700), also deified as a god of poetry ; one of the most celebrated of the poets. His poem is on the beauty of the view of Fuji from Tago Bay, and the illustration depicts Fuji, seen from Tago, with people climbing the hillside overlooking the bay.
5. Sarumaru Taiyu (*c.* 800). Poem on hearing the cry of a stag wandering in the mountains in the autumn-time. Women listening to the stag's call as they travel through the mountains.
6. Chunagon Yaka-mochi. Men on a junk watching a flight of magpies, in allusion to the "Magpies' Bridge," mentioned in the poem (*vide Tanabata* festival, at page 281, for meaning of the Magpies' Bridge).
7. Abe-no-Nakamaro, who was sent to China to discover the secret of the Chinese Calendar, and when about to return home was starved to death by the Emperor's orders. The illustration depicts him admiring the rising moon, the subject of his poem, which he composed the eve before his return to Japan.

9. Ono-no-Komachi, a famous poetess (A.D. 834–880), noted for her great beauty in her youth, followed by a most decrepit and penurious old age, a fact which she bewails in her poem. The illustration shows us peasants outside a house engaged in various daily tasks.
11. Sangi Takamura. He composed his poem while being deported across the water in a small boat to Yasoshima. Illustration: women diving for shells, and a boat putting out to sea.
12. Sojo Henjo, who took holy orders and was made a bishop; he died in the year 890. His poem is an invocation to the winds of heaven to arise and bring up the clouds and bar the passage of the fair ladies who, he fears, will otherwise assume the form of angels and fly away; the ladies being a nobleman's daughters performing the *Nii-name Matsuri*, a sacred dance, at a Court festival at which Sojo Henjo was present before he entered the priesthood. The illustration, therefore, depicts the scene which inspired the poem. (See Plate 39.)
17. Ariwara-no-Narihira. Poem on the music of the Tatsuta stream as it flows by, red with fallen maple leaves. Peasants crossing a high-arched bridge over the Tatsuta stream, along whose waters are borne fallen maple leaves.
18. Fuji-wara-no-Toshiyuki. A large junk sailing across the Bay of Suminoye, Settsu Province.
19. The Princess Ise. A woman and her daughter in the upper part of a house, with men working on the roof.
20. Motoyoshi Shinno. In foreground, a coolie dragging along an ox, and two women behind large umbrellas

looking across Osaka Bay ; behind them a small boy carrying a load on his back.

24. Michi-zane Suga-wara (Kwan-ke), a learned scholar, deified as the God of Calligraphy, and a favourite with schoolboys. The poet visiting the temple on Mount Tamuke, Nara, the scene of his poem.

26. Prince Tei-shin (Tadahira Fuji-wara). Scene on Mount Ogura, with the Emperor Daigo being received by the monks of the temple. The poem is an invitation to the Emperor to visit Ogura-yama, famous for its maples.

28. Minamoto-no-Mune-yuki. Men outside a hut covered with snow, warming themselves at a fire, the smoke of which trails upwards across the scene, in allusion to the poem on the dreariness and loneliness of winter-time.

32. Harumichi-no-Tsuraki (died, 864). Two men sawing up a large log, and a woman and child crossing a stream covered with maple leaves. The poem alludes to the stream choked up with fallen leaves so that it cannot flow on.

36. Kiyowara-no-Fukayabu. The forepart of a large pleasure boat, lit by lanterns, on the river at night. Poem on the summer night.

37. Bunya-no-Asa-yasu. Women in a boat, gathering lilies. Poem on the dew glistening in the grass like sparkling jewels.

39. Sangi Hitoshi. A *daimyo* with two retainers on a wild moor on which bamboo reeds are growing. Probably meant to be the poet himself, who alludes to reeds growing on a wild moor as easier to hide than his passion for his lady-love.

49. Ona-Katomi Yoshinobu. The poet is seated on a hill overlooking a plain, and below are men around the warder's fire at the palace gateway, the subject of his poem.
50. Fuji-wara-no-Yoshitaka. A bath-house by the edge of a lake, over which people are looking from the balcony. Appears to have no connection whatever with the poem.
52. Fuji-wara-no-Michinobu. Day-break, the subject of the poem, and coolies setting out to the day's work.
68. The Emperor Sanjo (A.D. 1012–1015). Poem on the moon. Ceremony in a temple in honour of the moon-god.
71. Dai-nagon-Tsune-nobu. Road on a hillside overlooking rice-fields, and women filling buckets at a stream.
97. Fuji-wara-no-Sada-iye, the compiler of this anthology, who died 1242. This plate is the rarest of the series, which as a whole is moderately rare.

The following are the fourteen original drawings for the key-blocks, which, left by Hokusai at his death, were never used.[1]

14. Kawara-no-Sada-ijin, another instance of the illustration having no connection with the poem.
21. The Priest Sosei.
25. Sanjo-no-Udaijin (Sadakata Fuji-wara).
34. Fuji-wara-no-Oki-kaze.
43. Chu-nagon Yatsu-tada.
53. Udaisho Michi-Tsuna-no-Haha, a poetess famous for her beauty.

[1] Amateur collection sale (anonymous), March, 1910. It is stated in the catalogue thereto that these drawings were originally bought in Japan by the late Dr. Ernest Hart.



57. Murasaki Shiki-bu, another poetess, famous in Japanese literature as the authoress of the historical romance *Genji Monogatari* ("Tales of Prince Genji").
70. The Priest Riyo-zen.
72. Yushi Naishinno-ke-kii, a Court lady.
73. Gon Chu-nagon Masafusa.
74. Minamoto-no-Toshi-yori-Ason.
75. Fuji-wara-no-Moto-toshi.
76. Hosho-ji Nyudo sakino-Kwambaku Daijo-daijin (Tada michi Fuji-wara).
83. Kwo-Tai-Kogu no Tayu Toshinari.

In addition to the Hundred Poets there are also the Thirty-six Poets, and the still more select *Rok'kasen*, or Six Famous Poets, who also appear amongst the hundred.

These six select poets are Kizen Hoshi, represented in priest's robes with a fan; Ariwara-no-Nari-hira, with a sheaf of arrows at his back; Sojo Henjo, in priest's robes; Oto-mo-Kuronushi, in Court dress; Bunya-no-Yasuhide, also in Court dress; and the poetess Ono-no-Komachi.

Of these the last named is the most popular, the seven incidents from her life being frequently the theme of illustration, often in parody or transferred to scenes in every-day life, just as the "Chushingura" drama, and other popular subjects, are treated in various ways.

The seven incidents are as follows:—

1. *Soshi arai Komachi:* "Komachi Washing the Book," in allusion to a poetical contest at the Imperial Palace, when a rival poet accused her of having stolen from an old book of poems the verse she recited as her own composition, and in support of his claim produced a

copy with the verse in it. Komachi, however, was equal to the occasion, and, calling for water, took the book and washed it, when the poem, being but freshly written, disappeared, leaving the original writing untouched. The accuser, thinking to get the better of Komachi, had hidden himself while she recited the poem to herself in her house, and had copied it into the book.

2. *Seki dera Komachi :* Komachi seated in a temple, or seated on a mat.
3. *Kiyomidzu Komachi :* Komachi at the Kiyomidzu Temple.
4. *Kayoi Komachi :* Komachi visiting.
5. *Amakoi Komachi :* Komachi praying for rain ; alluding to an incident when the country was suffering from a severe and prolonged drought, and the power of her magic alone broke the spell.
6. *Omu Komachi :* Parrot Komachi, so called because, when given a poem sent her by the Emperor, she repeated it with but one word altered.
7. *Sotoba Komachi :* Komachi (seated at) a grave post, in allusion to her penurious old age, when she was obliged to beg by the wayside.

In deities there are the Seven Gods of Good Fortune, who are generally treated humorously. Their names are : Fukuro-kuju, the god of wisdom and longevity, identified by his abnormal forehead. This abnormal development is due, so his votaries maintain, to his constantly racking his brains to secure to his believers their happiness and long life. He is represented as a venerable old man with a beard, and sometimes he carries a fan in his hand.

Next to him comes Daikoku, the god of riches. He can be readily recognized by his mallet, a stroke with which confers wealth on its recipient, and his rice-bales, upon which he is sometimes shown seated. His familiar is the rat, the thief and destroyer of rice, emblematic of the care with which the wealth hidden in his bales must be guarded. The Festival of Daikoku is held on the day of the rat.

The third deity is Yebisu, the god of food, and the patron of fishermen. He wears the black cap worn by persons of rank, and is always shown with a large *tai* fish, and often also with the rod and line by which he caught it. Yebisu's festival is on the twentieth day of the tenth month.

After Yebisu comes Hotei, the god of contentment, who corresponds to our Friar Tuck. He is portrayed as a fat, jovial person, often scantily attired, thus showing the ample proportions of his stomach. He carries a staff and a linen bag (*ho-tei*), from which he derives his name. He is a particular favourite of children, and when represented singly, as in *surimono*, is often shown carrying children in his bag.

The fifth deity is Juro-jin, the patron of learning. As a sign of his wisdom he is shown with a highly-developed forehead, though not to the exaggerated extent of Fukuro-kuju ; but as he wears a large cap, something like a bishop's mitre in shape, this physical peculiarity is less noticeable in his case. He is of a venerable aspect, with a white beard and of a more solemn mien than his companions ; he carries a long staff.

When all the seven deities are represented together on board their ship, Juro-jin is often shown in conversation with Benten, the lady of the group, and the goddess of fertility and music. In the latter capacity she is shown

holding a *biwa*, a stringed musical instrument she is said to have invented.

Lastly we have Bishamon, a warrior in armour, the god of war and glory. He holds a lance in one hand and a small pagoda shrine in the other, emblematic of his patronage of the priestly caste.

A popular representation is to show these seven deities grouped together on board their ship, the *Takarabunè*, which is supposed to sail into port every New Year's Eve bearing the *takaramono*, or treasures. Amongst these treasures are Daikoku's mallet and rice-bags ; the hat of invisibility ; the inexhaustible purse of money ; and the lucky raincoat, which protects its wearer against evil spirits.

Accompanying the *Takarabunè* are the crane and the tortoise, both emblems of long life. The tortoise is represented as a more or less supernatural creature ; while its body is natural, it is finished off with a broad, hairy tail, said to grow when it is over five hundred years old ; hence the hairy-tailed tortoise as an emblem of longevity.

Other deities are Kwannon, the female Buddha, and Shoki, the demon-queller.

Ghost stories and legends was another popular subject, particularly with Kuniyoshi, who designed a large number of prints of this nature. Such is a series of Tokaido views, upright, the joint work of Kuniyoshi and Hiroshige, in which the title, *Tokaido Go ju San Tsugi*, is written in large white characters on a black label in the top right-hand corner, which with descriptive matter occupies the upper third of the print, the rest being an illustration of a ghost story or other legend connected with the station.

There is also a similar series by Kuniyoshi of the Kisokaido stations, each place being depicted in a small inset, leaf-shaped panel, while the principal illustration portrays a ghost story or legend.

Of the same nature as the foregoing is a series, also the joint work of Kuniyoshi and Hiroshige, entitled *Ogura Magai Hyak'unin Isshu*, "An Imitation of the Ogura Selection of the Hundred Poets," that is the anthology collected by Fujiwara-no-Sada-iye. Like the above Tokaido series, the title and poem occupy the upper third of the print, and below an illustration to a story or of a character famous in history or legend, which is supposed to have a connection, real or imaginary, with the poem. Sometimes the poem only is given, and sometimes a portrait of the poet on a bean-shaped panel, with the poem written round the figure. Plate 40 shows the two forms. Illustration 1, representing the celebrated warrior Akushichi-bioye Kagekiyo, famous for his great strength, is the poetess Izumi Shikibu, No. 56 of the anthology. Her poem is an invitation to her lover to visit her on her death-bed before she passes away, but the connection between it and Kagekiyo, one of whose exploits was the murder of his uncle, is not very apparent.

Illustration 2 is the poem of the minister Yoshi-nobu, No. 49 of the anthology, and the principal subject is the *samurai* Endo Musho Mirito. In this instance one can see some connection between the poem and the illustration. The poet compares the constancy of his love to the watchfulness of the palace guards at night, the allusion intended being, probably, to Endo's fierce love for Kesa, the wife of another *samurai*. As she resisted his entreaties, he vowed to kill

her family unless she allowed him to make away with her husband and be his wife. She accordingly told him to come on a certain night, when he would find her husband asleep; but she selected a time when the latter was absent, and Endo, coming to the room appointed, killed the sleeping individual he saw there, only to find afterwards it was Kesa herself. Overcome with grief, he repented and became a priest, inflicting penance on himself.

Each print of this series carries the number of the poem and the publisher's mark, IBASEN, in the margin, while some of them have also the engraver's mark of Takè.

A well-known set of prints by Kuniyoshi, full size, oblong, is the series entitled *Ni-ju-shi-Ko Doji Kagami*, "The Twenty-four Examples of Filial Piety," which are remarkable for their curious application of European pictorial ideas to a Chinese subject, but which detracts from them as works of art. They represent scenes of children doing some pious work or sacrificing themselves for the benefit of their aged parents. The characters in them are Chinese, drawn in a semi-European manner. As an example of the subjects portrayed, we will quote two of the scenes: (i) Moso looking for bamboo sprouts in winter-time to make soup for his mother, and (ii) Yoko rushing in front of a tiger to enable her father to escape. These prints, which are uncommon, are interesting to the collector rather for the curious nature of the drawing than for any artistic merit.

In romance we have illustrations to the "Genji Monogatari," incidents in the life of Prince Genji, generally represented in the company of beautiful ladies, in allusion to his inveterate habit of love-making. These tales were written

小倉擬百人一首

中納言朝忠

あふ事の
たえてしなくバ
中〳〵に
人をも身をも
うらみざらまし



小倉擬百人一首

和泉式部





in the tenth century by a Court lady, Murasaki Shikibu, already alluded to as a poetess.

In some cases the title, Genji Monogatari, is merely a fanciful one, the picture being a portrait of a tea-house beauty.

Prince Genji and his lady-loves brings us to the representation of lovers famous in Japanese stories. Of these the best known are Gompachi and Komura-saki, who also provided the subject for a play. They first meet at what Gompachi supposes to be an inn, but is in reality the abode of robbers, who had kidnapped Komura-saki. She warns Gompachi of his danger, and when the robbers attack him to steal his sword—a very valuable one—he is prepared for them, and, being an expert swordsman, overcomes them. They thus both escape, and Komura-saki is restored to her parents. Later, misfortune overtaking her family, Komura-saki sells herself to the Yoshiwara to pay their debts. Gompachi here meets her a second time, and determines to redeem her, but the methods he employs to attain his end, killing and robbing people of their money, finally land him in the hands of the public executioner. A few days after his death, Komura-saki breaks out from her prison in the Yoshiwara, and commits self-immolation on his grave.

Other famous lovers are O Chiyo and Hambei, and Umegawa and Chiubei ; while Yeizan has left a set of twelve small upright prints, entitled *Michi-yuke Soroi*, " Two Lover Scenes," each representing a pair of lovers famous in story and legend. (Happer sale.)

In miscellaneous subjects we find representations of the twelve months, with people at occupations suitable to each

month, or taking part in a festival which occurs in that month. Or again, as in a set by Toyomasa, with whom children were a favourite subject of illustration, we have children playing at a different game for each month.

Similar to the twelve months are the *Go-sekku* or Five Festivals, being the five chief festivals throughout the year. These are as follows :—

1. The first day of the first month (Shogatsu), that is, New Year's Day, when people wrote congratulatory poems to one another.
2. The third day of the third month, the girls' doll festival (Yayoi).
3. The fifth day of the fifth month, the boys' festival (Tango), which is to a Japanese boy what a birthday is to a European boy.
4. The seventh day of the seventh month (Tanabata), the weavers' festival.
5. The ninth day of the ninth month, chrysanthemum festival (Choyo).

One of the finest set of figure studies by Shuncho is a series[1] entitled "The Five Festivals," representing Yoshiwara beauties in costume emblematic of the festival, and each with a small circle inset containing an emblem appropriate to the *fête*. (See note, Appendix II.)

These festivals are, unfortunately, gradually falling into disuse.

Evelyn Adam in *Behind the Shoji*, written in 1910, says that, ten years ago, the boys' festival, like the Tanabata, was still universally kept ; in another ten years both will

[1] Appleton sale, June, 1910.

have fallen into oblivion, like many an old custom in this country.

On the fifth day of the fifth month there floated above every house, where there was a son in the family, a large paper fish tied to a long bamboo pole. The fish represented was the carp, the emblem of perseverance, which the parents hoped their sons would emulate in their struggle through life against any obstacles they might encounter. A fish was displayed for every son in the family.

At the *Tanabata* festival a branch of freshly-cut bamboo, hung with strips of coloured paper on which short poems are written, is displayed over each dwelling.

There are different versions of the legend which the *Tanabata* festival celebrates. The story concerns the daughter, Shokujo, of the sun-god, and the herdsman, Kengin, chosen by him to wed her. On the wedding day the bride became so frivolous that her father became angry with her, and exiled Kengin to the other side of the Milky Way (in Japan called the Celestial River), while Shokujo became the weaving princess. They were allowed, however, to see each other once a year, on the seventh night of the seventh moon (corresponding in our calendar to the latter part of August or the early part of September). On that night the Milky Way is spanned, if the sky is clear, by a bridge of magpies, by means of which the lovers may meet. If, however, it rains, the River of Heaven rises so that the bridge cannot be formed, and husband and wife must remain separated for another twelve months. The poems attached to the bamboos which float over every dwelling are prayers for fine weather, the bamboo being emblematic of the River of Heaven (in Chinese legend the " Bamboo Grove ").

In bird and flower (*Kwa-cho*) studies, the chief exponents were Hokusai, Utamaro, Hiroshige, and two independent artists, Sekkyo and Sugakudo.

Hokusai designed a set of ten small upright prints of this subject, which are extremely rare, and are considered amongst his best work. They are on a deep blue background, which state probably denotes a first edition. A reproduction in colours from a copy of one of the set in the British Museum is illustrated in Von Seidlitz's book on *Japanese Prints*.

This set has been reproduced exceedingly well, and the writer has seen copies without the blue background of which it was difficult to say whether they were originals or reproductions.

There is also a well-known set of twelve, full size, oblong bird and flower prints, designed for a book published in Osaka about 1848, by Katsushika Taito (*w.* 1816–1850), pupil of Hokusai, but bearing the forged signature of Zen Hokusai I-itsu (i.e. I-itsu, formerly Hokusai), one of Hokusai's well-known signatures. These prints have also been exceedingly well reproduced. Hiroshige has designed some excellent " Kwa-cho " prints in panels of various sizes, while Sugakudo (*c.* 1855) has left a very fine series of forty-eight prints, full size, upright, which are worthy to rank amongst the best illustrations of any artist in this subject. (See Plate 6.) They are divided into the four seasons, with twelve birds and flowers appropriate to each. The best print of the set is generally considered Plate 10, representing a large red parrot and a flowering plant. Another very fine plate is No. 17, a white heron half hidden behind a clump of iris in flower.

Utamaro's work in this subject chiefly takes the form of book illustrations. Of this nature are two volumes, entitled *Raihin Zue*, " Exotic Birds," published in Yedo, 1793,[1] of which the first consists of ten full size (that is double-page) plates of birds and flowers, and two plates of pictures of Chinamen, these latter inserted, according to the preface, because they were the importers of the birds. The second volume consists of text only.

In addition to the bird and flower series by Hiroshige mentioned above, he also designed a series of fishes, full size, oblong. This series is in two sets of ten prints each, one signed in full Ichiyusai Hiroshige, and the other Hiroshige only. This series is rather rare, and the collector should beware of late issues and reprints, which often show faults in printing, neither do they carry the publisher's seal (Yeijudo), nor, sometimes, the artist's signature.

In mythical creatures we find representations of the dragon, the *ho-ho* bird, and the *shishi*, either introduced as screen decorations or otherwise brought into a picture when showing, for example, the interior of a room. They also appear as subjects for *surimono*, particularly the dragon.

The *ho-ho* is represented as a gorgeously coloured bird with a superb tail of long waving feathers. It is something like a pheasant or a peacock, a fanciful combination of both.

The *shishi* is a highly imaginative lion of Chinese origin. Stone *shishi* are found in the gardens and grounds of Buddhist temples, like their stone lanterns. In pictorial art *shishi* are often depicted throwing their cubs from the top of a steep cliff, and watching them climb back, in order to test their strength. Should the cub survive this ordeal

[1] Happer collection.

it was sure to have a long life. We have in mind a print by Hiroshige depicting a *shishi* watching the struggles of its cub to scale the steep cliff.

The semi-mythical hairy-tailed tortoise has already been alluded to as one of the attributes of the Gods of Good Fortune.

It is interesting to note that other Japanese art objects, such as *inro* and sword-fittings, were frequently decorated with designs taken, in some instances, almost line for line from those found in prints or book-illustrations.

CONCLUSION

IT is the common experience of most collectors that, attracted in the first instance by their pure artistic beauty, as their interest in colour-prints grows with every new acquisition, so does the desire to understand more fully the artist's meaning and the scene or personage portrayed.

Insufficient knowledge is often responsible for letting slip an opportunity of acquiring a print, the artistic value or interest of which was not at the time properly appreciated. If the foregoing pages have assisted the amateur and student towards a better understanding of the subjects portrayed in Japanese prints, or have helped, even in a slight degree, in spreading a wider knowledge of a fascinating subject amongst art lovers, the author will feel amply rewarded for his efforts in this direction.

APPENDIX I

JAPANESE CHRONOLOGY AND THE DATING OF PRINTS

CHRONOLOGICAL TABLE

APPENDIX I

JAPANESE CHRONOLOGY AS APPLIED TO THE DATING OF PRINTS

AS the dating of prints is a matter of interest and importance to the collector and student, it will not be out of place to say a few words on Japanese Chronology.

Their longest unit of time is a cycle of sixty years, which is subdivided into shorter cycles of twelve years, to each of which is assigned the name of an animal in regular sequence, similar to our twelve signs of the Zodiac.

In addition to these regular divisions, there are also various periods (*Nengo*) which date from some particular event, such as a great earthquake, an epidemic, or other visitation, and are purely arbitrary in length, a change being often made because of ill-luck. To this is due their frequency previous to the *Meiji* (" enlightened ") period, which dates from 1868 down to the death of the late Emperor in 1911, the present period, *Taisho*, commencing in 1912. The *Meiji* period, therefore, was a comparatively long one, and in marked contrast to the *Manyen* and *Genji* periods, which only lasted one year each, for 1860 and 1864 ; or the *Kiowa* period of two years, 1802–3.

The same animals which denote the years are also assigned to the hours of the day, which is divided into twelve periods of two hours each.

In the date-seal on a print the month is denoted by a number, the year itself by one of the twelve animals. Sometimes a cypher for the particular period within which the year falls is also added, which enables us to fix the exact date, unless the period is over twelve years in extent, in which case some of the animals will be repeated. Between the years 1764 and 1868, however, only two periods, *Kwansei* (1789–1801) and *Tempo* (1830–1843) lasted more than twelve years. Thus Tiger year, Tempo period, may be either the equivalent of 1830 or 1842 ; to decide which we must refer to other evidence, if it can be found, such as the years within which the artist worked, the style and quality of the print, and so forth.

When the activity of an artist extended over a long period, as was the case with Hokusai, the exact dating of a print becomes very difficult if not almost impossible, apart from other evidence, when only the year is indicated. Thus the first act of the well-known large "Chushingura" set by Hokusai, published by Senichi, mentioned in Chapter XVII, is seal-dated for the Tiger year, which fell in the years 1806, 1818, and 1830. These three years occurred in the Bunkwa, Bunsei, and Tempo periods respectively. In this instance 1806 is probably the correct year.

On page 292 are reproduced on an enlarged scale three seals with their corresponding cyphers, two of which, Nos. 2 and 3, are often found on prints. Seal No. 1, which is the seal for the *Ansei* period, does not, however, occur on prints, but it is here given to show the difference between it and the *aratamè* seal (No. 2) with which it is often confused.

The *aratamè* seal is an inspector's seal meaning "examined," and prints carrying this seal are often wrongly

described as being seal-dated for the *Ansei* period, whereas it only signifies they have passed the censor. Many of the upright prints by Hiroshige bear the *aratamè* seal, and it is only a coincidence that they are also sometimes dated for a year lying within the *Ansei* period (1854–59).

If the period is indicated at all as well as the year, it is generally included by a cypher within the seal, giving the name of the year and the number of the month.

Seal No. 3 occurs frequently on prints and reads *kiwamè*, meaning " perfect." It has no connection with the censor, but was affixed by the publisher himself to prints only of a certain merit. It was, therefore, intended as a kind of hall-mark ; but as the art of the colour-printer fell into decay towards the middle of last century, it became customary to put it on every print issued, so that it eventually lost its significance as the mark of a good print.

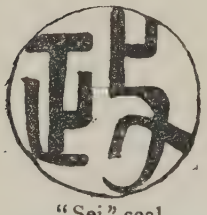
Aratamè may also be translated " changing to," as when an artist is on the point of adopting another name and signs himself (for example) *Kunisada aratamè ni sei Toyokuni*, " Kunisada changing (his name) to the second Toyokuni."

The twelve animals, the signs for which are reproduced in Appendix III, are :—Rat (1), Ox (2), Tiger (3), Hare or Rabbit (4), Dragon (5), Snake (6), Horse (7), Sheep or Goat (8), Monkey (9), Cock (10), Dog (11), and Boar (12), the numbers in brackets being the years in the sixty-year cycle, which begins with the Rat, this order being repeated five times through each cycle.

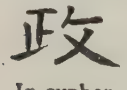
When they represent the hours of the day the sequence begins with the Ox (1 a.m. to 3 a.m.) round to the Rat (11 p.m. to 1 a.m.).

On page 293 is given a comparative table of Japanese Chronology for the period during which date-seals were used on prints. As this method of dating prints does not go back earlier than the beginning of the nineteenth century (only one instance, a print in the British Museum, earlier than 1802 has come under the writer's notice, though the Yeizan print here illustrated at Plate 5 may be cypher-dated 1799, but is difficult to transcribe), it has not been thought necessary to give dates earlier than the year 1800. A full table of comparative dates from 1688 onwards is given in Strange's Handbook to the Collection in the Victoria and Albert Museum, and also in the Catalogue of the British Museum Collection.

1



"Sei" seal.
(Abbrev. of Ansei.)

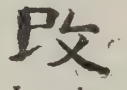


In cypher.

2



"Aratamè" seal.
(Examined.)

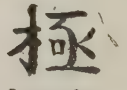


In cypher.

3



"Kiwamè" seal.
('Perfect.')



In cypher.

COMPARATIVE TABLE OF JAPANESE CHRONOLOGY FROM 1800 TO 1868

Japanese Period.	No. of Year.	Zodiacal Sign.	A.D.	Japanese Period.	No. of Year.	Zodiacal Sign.	A.D.
Kwansei	12	Monkey	1800	Bunsei	7	Monkey	1824
Kiōwa	1	Cock	1801	,,	8	Cock	1825
,,	2	Dog	1802	,,	9	Dog	1826
,,	3	Boar	1803*	,,	10	Boar	1827
Bunkwa	1	Rat	1804	,,	11	Rat	1828
,,	2	Ox	1805	,,	12	Ox	1829
,,	3	Tiger	1806	Tempo	1	Tiger	1830
,,	4	Hare	1807	,,	2	Hare	1831
,,	5	Dragon	1808	,,	3	Dragon	1832
,,	6	Snake	1809	,,	4	Snake	1833
,,	7	Horse	1810	,,	5	Horse	1834
,,	8	Goat	1811	,,	6	Goat	1835
,,	9	Monkey	1812	,,	7	Monkey	1836
,,	10	Cock	1813	,,	8	Cock	1837
,,	11	Dog	1814	,,	9	Dog	1838
,,	12	Boar	1815	,,	10	Boar	1839
,,	13	Rat	1816	,,	11	Rat	1840
,,	14	Ox	1817	,,	12	Ox	1841
Bunsei	1	Tiger	1818	,,	13	Tiger	1842
,,	2	Hare	1819	,,	14	Hare	1843
,,	3	Dragon	1820	Kōkwa	1	Dragon	1844
,,	4	Snake	1821	,,	2	Snake	1845
,,	5	Horse	1822	,,	3	Horse	1846
,,	6	Goat	1823	,,	4	Goat	1847

COMPARATIVE TABLE, ETC.—*continued*

Japanese Period.	No. of Year.	Zodiacal Sign.	A.D.	Japanese Period.	No. of Year.	Zodiacal Sign.	A.D.
Kayei	1	Monkey	1848	Ansei	6	Goat	1859
,,	2	Cock	1849	Mangen	1	Monkey	1860
,,	3	Dog	1850	Bunkin	1	Cock	1861
,,	4	Boar	1851	,,	2	Dog	1862
,,	5	Rat	1852	,,	3	Boar	1863*
,,	6	Ox	1853	Genji	1	Rat	1864
Ansei	1	Tiger	1854	Kei-ō	1	Ox	1865
,,	2	Hare	1855	,,	2	Tiger	1866
,,	3	Dragon	1856	,,	3	Hare	1867
,,	4	Snake	1857	Meiji	1	Dragon	1868
,,	5	Horse	1858				

* Denotes the last year of a sixty-year cycle.

APPENDIX II

NOTES

APPENDIX II

NOTES

Chapter I, page 5.

The first public exhibition of prints in England were those amongst the collection of Japanese Arts and Handicrafts formed by the late Sir Rutherford Alcock, then British Minister to Japan, for the International Exhibition of 1862, but they were most probably the late and inferior specimens then being sold in the streets of Yedo, Osaka, and other towns, as Sir R. Alcock states in his book, *Art and Art Industries in Japan*, that he made his collection in the markets of Yokohama.

Chapter II, page 12.

In the Catalogue of the British Museum Collection of Colour-Prints, under Kiyonaga, are mentioned both a print and the original sketch for it, thus showing that the print itself was reproduced from a second drawing. Both the print and the sketch are illustrated at page 116, the latter showing slight variations of detail over the final drawing as reproduced in the print. A preparatory design such as this must be extremely rare, and it is stated in a foot-note in the catalogue that " this example only escaped destruction through being used in the binding of an album."

Page 18.

Yoshitoshi's most celebrated work is his series entitled *Tsuki Hiak'ushi* (" The Hundred Moons "), which occupied him over five years to complete.

Page 18.

It is interesting to note that a revival of the art of wood-engraving and printing *more japonico* is on foot in England at the School of Art, University College, Reading, where it is now being taught by Mr. Allen Seaby. The blocks are coloured by hand with water-colours, and the impression taken by hand-rubbing. The craft is still too much in its infancy to forecast its future, but if it revives in this country the (practically) lost art of wood-engraving, which has been killed by photography, it will serve a good purpose. If an exhibition of the craft of the School could be shown in the Department of Wood-Engraving and Illustration, at the Victoria and Albert Museum, South Kensington, it would be much appreciated by students and others interested in the process, and would also help to revive the art.

Chapter III, page 33.

Dirty or creased prints may also be wetted and pressed between clean white blotting-paper, which should be changed several times until they are dry.

Page 34. " Sixty Odd Provinces " series.

The earlier plates in this series have the date-seals on the print itself, and the later ones on the margin, the order of the prints being given in the list of contents on the title-page of the set.

Notes

Page 40.

In the late autumn of 1915 a loan exhibition of Japanese Art and Handicraft, planned by members of the Japanese Colony in London, and formed from specimens in various private collections in this country, was held at Messrs. Yamanaka's Galleries, in Bond Street. Included in it were about 170 colour-prints and drawings. This exhibition, however, though open to the public, was due to private enterprise, and was organized to aid the funds of the British Red Cross Society during the late war.

Chapter V, page 70.

Another artist, like Ryokoku a follower of Utamaro, an example of whose work has recently come into the possession of the writer, and which is of considerable merit, is Hiakusai HISANOBU. Judging by this example, a triptych, his drawing is graceful and his colouring rich but harmonious. His work is very rare, only one other example, a pillar-print, having come under notice. Three single sheets (one of them a sheet from a triptych) by him are mentioned in the British Museum Catalogue.

Chapter X, page 122.

Plate 3. *Kawasaki.* The second issue of this plate shows both inferior drawing and inferior colour compared with the first state. In addition to the variations already noted, other differences in the second issue are : the boatman's head is turned towards the left instead of to the right; Fuji is indicated only by a white outline in a yellow sky, no outline block ; fewer trees and more roughly drawn,

and fewer huts in the village in the background. The first issue carried the red Hoyeido seal, the second a red gourd-shaped seal marked *kiwamè* and *Takè*.

Page 123. Plate 10. *Odawara.*

The differences between the four issues of this plate, in more detail, are as follows :—

State 1. This is the view included in the bound two-volume edition which is generally taken as the standard in determining the first issue of plates found in different states (Happer and Baker sales). Two coolies on near shore ; mountains immediately behind village and castle on further shore higher than in other states, in each of which their outline is the same. Fields lying between river-bank and village dark green. Very high angular mountain, printed in blue from graded colour-block only, in background ; yellow sky on horizon, changing to black at top ; also found with crimson sky, changing to purple at top. This plate is smaller on its engraved surface than the other three states, measuring only $13\frac{1}{2}$ in. by $8\frac{3}{4}$ in., instead of 14 in. by 9 in., the usual size of this series. Red Hoyeido seal.

State 2. Owing to the fact that this state is the full size (14×9) on its engraved surface, and is often better printed and colours more carefully graded than in the foregoing, the writer would, other evidence being lacking, consider this state the original one. Three coolies and two travellers on near shore ; sixteen figures on further shore against thirteen in state one. Fields a lighter shade of green, which is graded off into mist lying over the village, an effect not always found in the previous state. Deep blue mountains in background from colour-block only, with four

sharp peaks ; blue sky on horizon, changing to crimson at the top. Red Hoyeido seal.

State 3. Practically the same as the foregoing, with three coolies and two travellers on near shore. Mountains in background more rounded in outline than in the last state, and rising rather higher ; sky crimson.

State 4. Two travellers and two coolies on near shore ; fields green ; yellow and orange mist lying over village ; smaller round-topped, blue mountain in background, and another printed in reddish tint in the further distance in centre of picture ; crimson sky, changing to purple at top. Hoyeido seal. The most interesting point about this state is the signature, which is written in a totally different script, and must be an early one either of Hiroshige II or some other pupil. This fact appears to have led Mr. Happer to consider this state (which he calls the second) really the earliest one of the four, but the full script, *Hiroshige gwa* is quite unlike even the earliest form used by Hiroshige himself, such as appears on his figure studies (*vide* our illustration at Plate 8).

Page 124. Plate 12. *Mishima.*

The first issue of this plate may be distinguished from later issues by having the clump of trees, huts, etc., in background printed in graded *black ;* in second and later editions they are in blue. One of the best plates in the series.

Plate 16. *Kambara.*

The sky in this plate is sometimes darkest below, graded to lighter shade above, and in other states blackest at the top. The former, perhaps, is to be preferred, as the darker

sky below throws into stronger relief the whiteness of the snow-covered roofs and hills.

Page 127. Plate 30. *Hamamatsu.*

In this plate, and also in Plate 28 (*Fukuroi*), the smoke from the fire should be rendered slightly in *gauffrage*. Also in Plate 30, in the first state, the grass in the foreground should be a lightish green, carefully graded to a slight tinge of brown at the edge on which grows the tree.

Page 127. Plate 33. *Shiratsuka.*

The orange sky on the horizon in this view is nearly always found decomposing to black, owing to chemical change in the pigment, which gives the effect of storm-clouds arising.

Page 128. Plate 40. *Chiryu.*

In a later state of this plate a hill is shown in the background. Generally the *absence* of a hill or other detail indicates the second state, but in this instance, according to the bound two-volume edition of the set, it indicates the earlier issue. Probably the hill was added as an afterthought, in an attempt to retrieve, in some degree, a very uninteresting and featureless scene.

Plate 43. *Kuwana.*

Early issues of this plate have the green and blue of the waves very carefully graded.

Page 129. Plate 45. *Ishiya-kushi.*

In late issues the blue hill in the background, printed from graded colour-block, is sometimes omitted.

Page 130. Plate 54. *Otsu.*

As copies *without* the hill in the background bear the *kiwamè* seal in the margin (usually a sign of the first edition), the presence of the hill—a very uncommon feature—probably denotes a very early state of the first issue, in the same way that the plate for Mariko (No. 21) is found in a very early and very rare state with the place-name incorrectly spelt.

Chapter XII, page 150.

Station 31. *Shio-jiri.* The first edition carries the following seals, omitted in later issues :—

The publishers' seals (in red) of Take-uchi and Hoyeido alongside Yeisen's signature (also omitted in late issues) ; number of the station (31) in red, alongside the title of the series ; the monogram Takè on horsecloth (afterwards altered to Ise-Iri), and also in black on the margin with the *kiwamè* seal above it.

Page 150. Station 32. *Sema.*

Our illustration of this plate is taken from a fine copy of the later issue, in which the slight cloud over the face of the moon is omitted ; the whole effect, also, is somewhat lighter in colour. This view is considered one of the masterpieces of the series, a worthy companion to the wind-storm scene (Yokkaichi) in the first Tokaido set.

Chapter XIII, page 161.

No. 8 of the " Views of Fuji." There is in existence a very rare variant of this plate, in which the chief differences

are that there are fewer white clouds, and the bottom slopes of the mountain are strong blue instead of green.

No. 9. There is also a rare second state of this plate in which trees appear on the lower slopes of the mountain.

Chapter XIV, page 174.

As the view of the Yoshiwara under snow, reproduced at Plate 19, carries two inspectors' seals, Watanabe and Kinugasa, its date lies somewhere between the years 1842 and 1854, probably about 1846. Owing to an error in giving instructions to the blockmaker, the label and seals in the margins of the two views on this plate have not been reproduced, as was originally the intention of the author (in order to show the differences alluded to), who accepts responsibility for the mistake. Both the Kikakudo and the Sanoki seal, however, are reproduced in Appendix III.

Page 175.

The plates in the Yamada-ya Yedo series which are dated *after* the last year of the prohibition period (i.e. 1854) do not carry inspectors' seals ; this is the case with those views which have come under observation, and is probably so throughout, the writer not having seen a complete set. The others carry either the inspectors' seals or the *aratamè* (examined) seal.

Page 183. " Hundred Views of Yedo " series.

Another excellent plate in this series which deserves mention is No. 99, *Asakusa, Kiuryusan*, showing an avenue under deep snow leading up to the Asakusa Temple, and

people wending their way thither, viewed through an open window, in front of which hangs a large circular paper lantern.

Page 183. " Thirty-six Views of Toto," by Hiroshige II.

This series may be recognized by having the title of the series on a narrow, oblong red panel in top corner, and the sub-title of the plate itself on an adjoining fan-shaped panel. The date-seal and publisher's seal will be found in the margin.

The best plate in this series is the view of boats fishing at night, with flares, off the Island of Tsukuda, and large junks anchored in the stream. Early impressions should show the sea well graded from dark green in foreground to pale green on the horizon, with carefully graded black sky into which mingles the smoke from the flares, an effect missing in late issues, while the flares are also graded from deep red to pink. The effect of the stars should be heightened by *gauffrage* in the earliest impressions.

Other excellent plates in this series, which do not suffer from the garish colours (particularly an offensive aniline violet-purple) which detract from the majority of the views, are: (i) Morning Mist at Zojoji Temple (illustrated in the author's previous volume); (ii) Ryogoku Bridge, Yedo, seen from a balcony overlooking the Sumida River; (iii) Makuchi-yama Temple, Imado Bridge, Yedo; and (iv) the Yushima Temple, Yedo, with people walking about the grounds in front of the main entrance, these two last views being excellent snow scenes. The plates of this series are variously dated between the years 1859 and 1862; publisher, Aēto of Yedo.

Chapter XV, page 194. " Mountain and Sea compared like Wrestlers " series.

One of the best plates in this series is, perhaps, that entitled *Echigo, Kamewari Toge*, showing travellers wending their way by a narrow mountain road along the sea-coast, through precipitous cliffs, dotted with trees ; at a bend in the road, overlooking a narrow inlet of the sea, is a rest-house, and a hilly coast line in the distance. Dated Horse 8.

Page 194. " Provinces " series.

At page 100 we alluded to the similar upright series by Hiroshige II, entitled *Shokoku Meisho Hyakkei*, " A Hundred Views of Various Provinces," published by Uwo-yei (publisher of the " Hundred Yedo Views " series), of which Mr. Happer states about eighty have come under observation. The plates in this series are mostly dated for the year 1859, some for 1860. At page 192 we reproduce an exceptionally fine copy of one of the best plates in the series, showing the Kiso Gorge under deep snow, together with a view from the master's " Provinces " series for sake of comparison. The publisher's seal and date-seal are in the margin (not reproduced). Probably the best plate is that showing a big wave, with *chidori* flying above it, breaking into foam, and framing the wooded Island of Enoshima in the middle-distance, while on the horizon rises the cone of Fuji. This view forms an excellent companion picture to the big wave at Satta point in Hiroshige's upright " Views of Fuji " series.

Page 196. Rain at Karasaki.

This view is also found in a very rare state, printed in blue.

The plates of this series may be recognized by having the title on a narrow red label, and on a square one adjoining, and variously coloured, the poem associated with each view.

7. Sunset at Seta ; publisher's seal, *Hōyeido*.
8. Clearing Weather at Awadzu ; seal, *Hōyeido*.

Page 199. Six Tama Rivers.

The same view from both the oblong and the vertical series is here reproduced (one in colours) for the sake of comparison. The writer considers the vertical form the more appropriate to which this series better lends itself, while in the narrow panel shape it is especially pleasing.

Chapter XVII, page 226. "Chushingura" series, by Hokusai.

Of the two sets of this series, one by the publisher TSURUYA and the other by SENICHI, the latter is the more richly coloured, but it is rare to find copies which have not lost much of their original brilliance. Act IV is perhaps the most beautiful one of the series from the point of view of colour-scheme. The set from which Plates 31 and 32 are reproduced is in an unusually good state of preservation.

This series is a considerable improvement, both in design and colour, over the early set (*c.* 1798), issued through the publisher ISEYA RIHEI, and signed *Kako*. This early set is notable for the deep perspective employed, and the reduced size of the figures, while conventional red clouds are introduced at the top of the design. The title of this series is *Shimpan Ukiye Chushingura*, "Ukiye" being the term applied to pictures drawn after the European manner, which

accounts for the deep perspective employed in the design of each act.

Page 247. " Chushingura " sets, by Hiroshige.

Hiroshige issued two principal sets of " Chushingura " scenes, full size, oblong, one complete in sixteen plates, through the publisher SENICHI, and the other, in twelve plates, issued by ARITA-YA. The former is the earlier of the two, but the latter is the rarer, and is not mentioned in the Happer catalogue. In the opinion of the writer the Arita-ya set, on the whole, exhibits the better colour-scheme, and also contains a very unusual treatment of certain of the scenes. Both sets have the designs enclosed in the well-known double *tomo-ye* crest border.

The Senichi set is made up to sixteen plates by having five views allotted to Act XI. The best plate in this set is the view of the *ronin* crossing the Bridge in deep snow, and a boat in foreground with two other *ronin* awaiting them. Another good scene is Act II, showing the love scene between Konami and Rikya, with Tonase watching the proceedings from behind a yellow screen. The colour-scheme of this plate is unusually good for this set.

In the Arita-ya set Acts IV, V, and X are treated in an unusual way. Act IV shows us Yuranosuké leaving the castle of Kamakura immediately after the death of his lord, to prepare his plans for vengeance. Act V depicts Sadakura standing by a huge pine tree in a lonely mountainous country, and counting his ill-gotten money, while behind him lie on the ground the umbrella and sandals of the unfortunate Yoichibei. Act X is a scene outside the house of Gihei, and a *ronin* about to attack O-sono, and cut off her hair. This is

considered the best scene of the series, and is excellent, both in design and colour. Other excellent plates are Acts II, VII, VIII, IX, XI, and XII.

Hiroshige has also left a very rare "Chushingura" set in panels, three to a block, that is the twelve scenes on four sheets (complete set, Anonymous sale, Sotheby's, June, 1912), publisher, YAMAGUCHI-YA. One sheet, showing Acts I, II, and III, is illustrated in the catalogue to above sale, depicting Moronao and Lady Kawoyo ; Honzo and Wakasa ; Kampei and O-karu.

Chapter XIX, page 264. "Biography of Yoshitsune," by Hiroshige.

No. 7. Killing of Yoichi at Keage-toge. The allusion in this scene is to the combat between Yoichi and the strong man Matano-no-goro, who overcomes him. On a previous occasion Matano had tried to kill Yoichi by hurling a great rock at him, but the latter caught it and threw it back. Nasu-no-Yoichi was a famous archer in the employ of Yoshitsune, and his great exploit was to shoot down the fan fixed on the mast of one of the ships of the Taira fleet at Yashima, a scene depicted in a triptych by Kuniyoshi.

Some of the plates in this series are numbered (that reproduced at page 264 being No. 8), but the order given here, being chronological, is that generally accepted.

Page 266. "Biography of Nichiren," by Kuniyoshi.

1. Preaching to Fishermen. This plate is sometimes described as "exorcising the ghost of a fisherman." This hardly gives a correct meaning of the Japanese title, as the scene has nothing to do with the ghost of a deceased fisher-

man which haunted the place and required exorcising or "laying." A better translation is "converting the spirit of" a fisherman, that is, to a better appreciation of his religion, which he was apt to neglect.

Page 280. "The Five Festivals."

Another series of figure-studies which take their theme from the "five festivals," is a set by Utamaro, entitled "Five Festivals of Mutual Love in Colours" (Anonymous sale, January, 1911, complete set), showing pairs of lovers in occupations connected with the festivals.

APPENDIX III

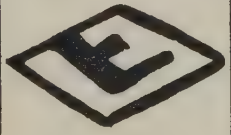
REPRODUCTIONS OF
ARTISTS' SIGNATURES

PUBLISHERS' SEALS

NUMERALS

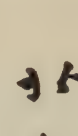
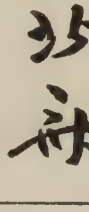
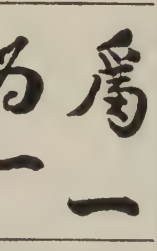
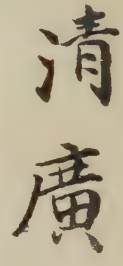
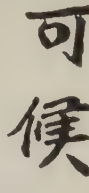
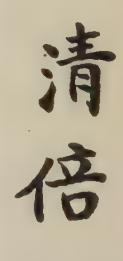
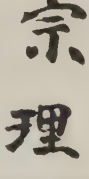
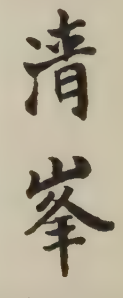
ZODIACAL SIGNS

ARTISTS' SIGNATURES

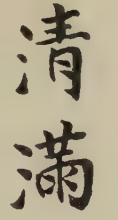
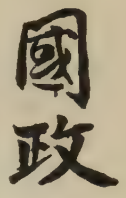
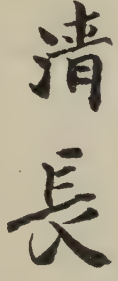
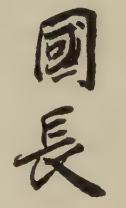
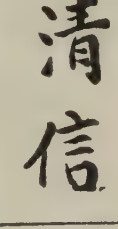
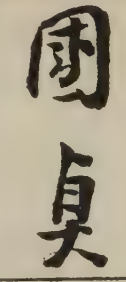
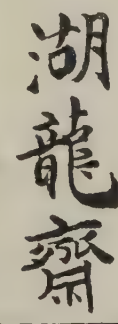
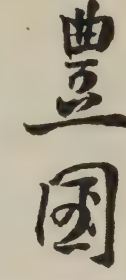
NAME	SIGNATURE
BUNCHO	文調
CHOKI	長喜
HARUNOBU	春信
HIROSHIGE	 "Ichiryusai" seal
	 Diamond seal ("Hiro")

NAME	SIGNATURE
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(middle period)	廣重
(late period)	廣重
HOKKEI	北渓

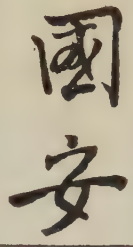
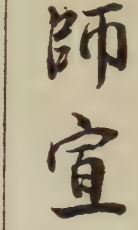
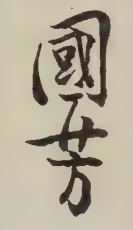
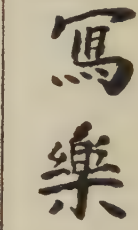
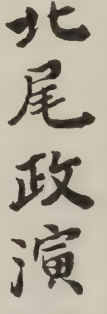
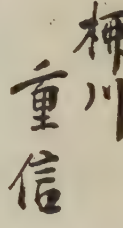
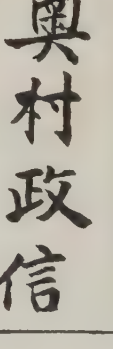
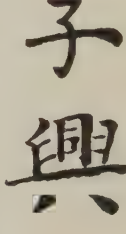
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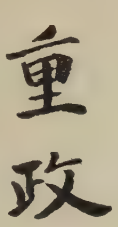
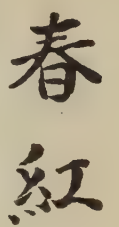
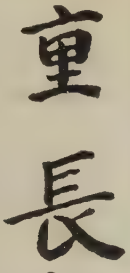
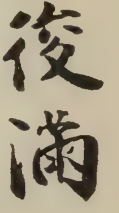
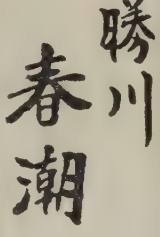
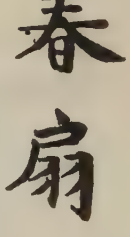
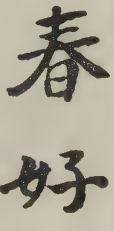
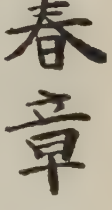
NAME	SIGNATURE	NAME	SIGNATURE
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HOKUSAI also signed:— I-ITSU	 	KIYOHIRO	
KAKO (e.g. early "Chushingura" series, *c.* 1798)		KIYOMASU	
SORI		KIYOMINE	

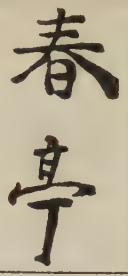
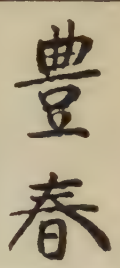
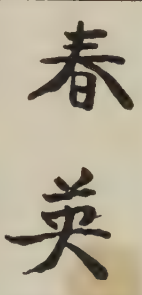
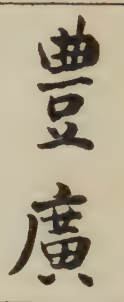
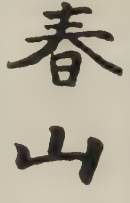
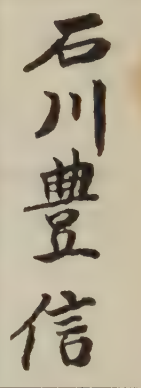
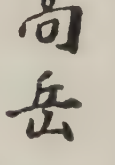
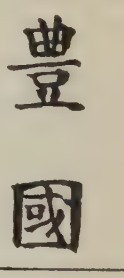
ARTISTS' SIGNATURES (*continued*)

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KIYONAGA		KUNINAGA	
KIYONOBU		KUNISADA	
KORIUSAI		also signed TOYOKUNI after 1844	

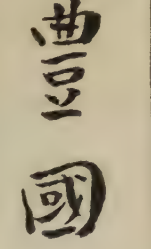
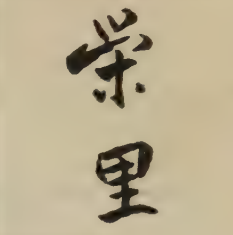
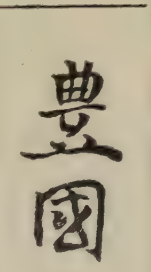
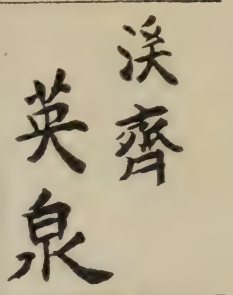
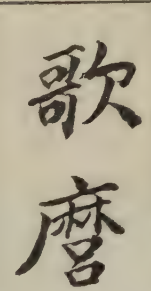
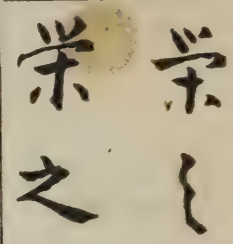
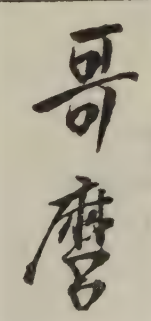
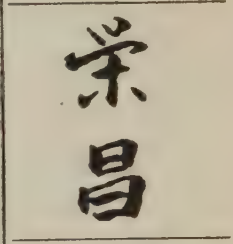
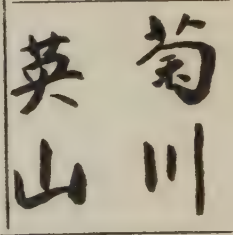
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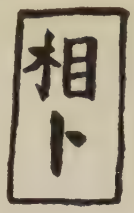
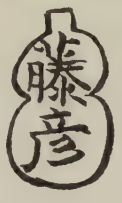
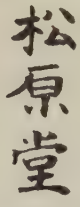
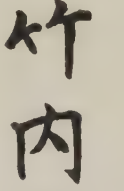
NAME	SIGNATURE	NAME	SIGNATURE
KUNIYASU		MORONOBU	
KUNIYOSHI		SHARAKU	
MASANOBU (Kitao)		SHIGENOBU (Yanagawa)	
MASANOBU (Okumura)		SHIKO	

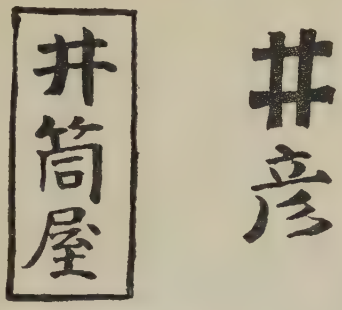
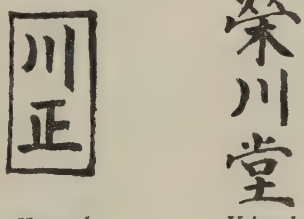
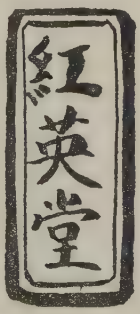
NAME	SIGNATURE	NAME	SIGNATURE
SHIGEMASA		SHUNKO (Shunbeni)	
SHIGENAGA		SHUNMAN	
SHUNCHO (Katsukawa)		SHUNSEN	
SHUNKO		SHUNSHO	

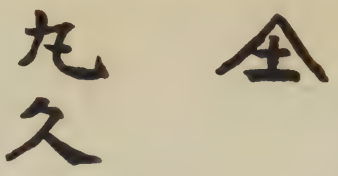
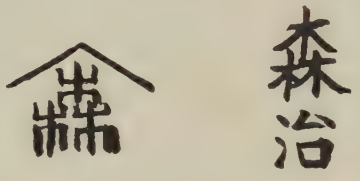
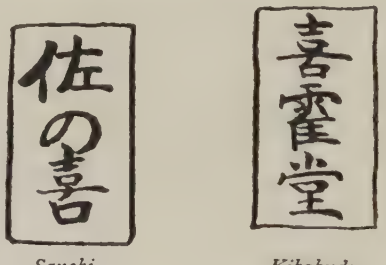
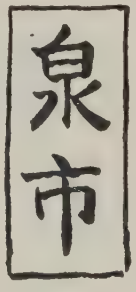
NAME	SIGNATURE	NAME	SIGNATURE
SHUNTEI		TOYOHARU	
SHUNYEI		TOYOHIRO	
SHUNZAN		TOYONOBU (Ishikawa)	
SUGAKU		TOYOKUNI (early form)	

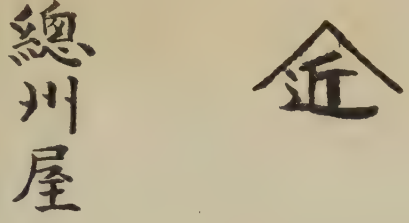
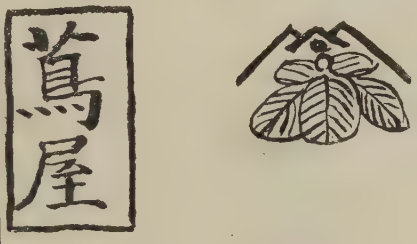
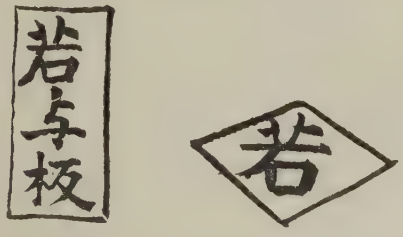
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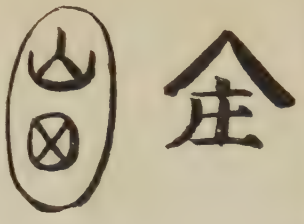
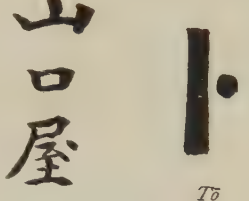
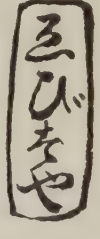
NAME	SIGNATURE	NAME	SIGNATURE
TOYOKUNI (*cont.*) (middle period)		YEIRI (Hosoda)	
(late period)		YEISEN (Keisai)	
UTAMARO (early form)		YEISHI (two forms)	
(late form)		YEISHO	
		YEIZAN (Kikugawa)	

NAME	SEAL	EXAMPLES OF PRINTS WHEREON FOUND
A-ITO (of Yedo)		"Thirty-six Views of Toto" (Hiroshige II)
ARITA-YA		Oblong "Yedo Views," and a "Chushingura" series by Hiroshige.
FUJI-HIKO	 	Various panel series by Hiroshige (e.g. "Six Tama Rivers"); fan prints; "Celebrated Tea-Houses of Yedo" (Hiroshige).
HEISUKÉ	(*See* Koshimura-ye.)	
HOYEIDO (Takeuchi)	 *Takeuchi*  *Hoyeido* seal.	Early oblong "Tokaido Views" (1832) by Hiroshige, and certain "Kisokaido Views."
ISEYA-RIHEI (Ise-Iri)	 	"Kisokaido" series; "Nichiren" series by Kuniyoshi; early "Chushingura" set (*c.* 1796) by Hokusai; prints by Kunisada.
IDZUMIYA ICHIBEI	(*See* Sen-Ichi.)	

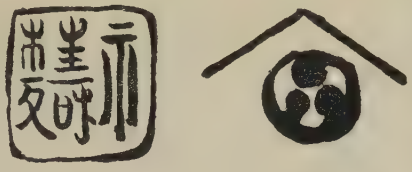
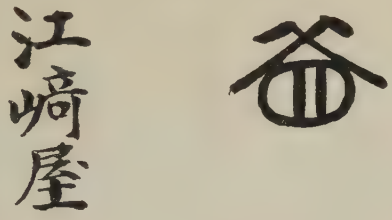
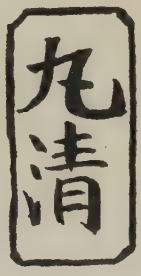
NAME	SEAL	EXAMPLES OF PRINTS WHEREON FOUND
JŌ-SHŪ-YA		
JZUTSU-YA		Prints by Yeizan.
KAWA-SHO (Yeisendo)	 *Kawa-sho* *Yeisendo*	Early "Yedo Views" and oblong "Omi Hakkei" series by Hiroshige.
KOSHIMURA-YE (Heisuké)		"Sixty Odd Provinces" series; "Kanazawa Hakkei" series (Hiroshige).
KO-YEIDO		"Bird and Flower" prints by Sugakudo.

NAME	SEAL	EXAMPLES OF PRINTS WHEREON FOUND
MARU-KYU		"Six Tama Rivers" (Hiroshige), upright.
MARUSEI	(See page 325.)	
MORI-JI (Jihei)		Hokusai's "Imagery of the Poets" series; prints by Utamaro and pupils.
OMI-YA (of Yedo)		Prints by Utamaro.
SANOKI (Kikakudo)	 *Sanoki* *Kikakudo*	Oblong "Yedo Views" (Hiroshige); prints by Kunisada.
SEN-ICHI (Idzumi-ya Ichi-bei)		"Yedo Views" (Hiroshige); "Chushingura" series, 2nd issue (Hokusai), 1806; prints by Shunsen, Shuntei, Suncho, Toyokuni, Utamaro, Yeishi.

NAME	SEAL	EXAMPLES OF PRINTS WHEREON FOUND
SOSHU-YA		Prints by Ryokoku.
TSURU-YA		"Chushingura" set by Hokusai, 1st issue, 1806; prints by Kunimasa, Kuniyoshi, Suncho, Shunsho, Shunyei, Toyokuni, Utamaro, Utamaro II.
TSUTA-YA (Juzabro)		Upright "Tokaido," "Thirty-six Views of Fuji," and oblong "Tama River" series by Hiroshige; prints by Choki (Shiko), Kuniyasu, Kuniyoshi, Sharaku, Shunyei, Utamaro, Toyokuni.
UWO-YEI (Heikichi)		"Hundred Views of Yedo" (Hiroshige); prints by Kunisada.
WAKASA-YA	 *Waka-yo*	Prints by Kunisada, Shunman, Shunyei, Toyokuni, Utamaro, Yeisen, Yeizan.

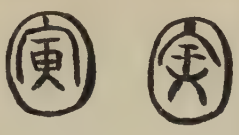
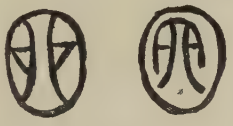
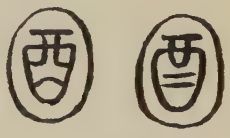
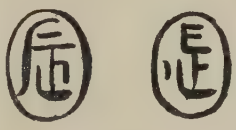
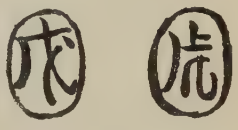
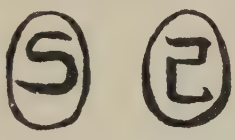
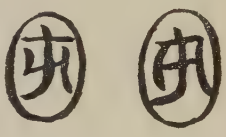
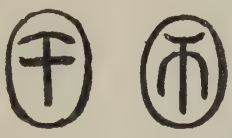
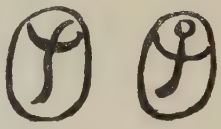
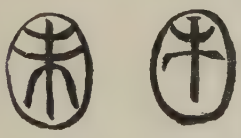
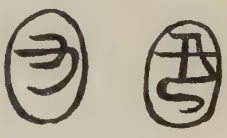
NAME	SEAL	EXAMPLES OF PRINTS WHEREON FOUND
YAMADA-YA		Large figure "Yedo Views" (Hiroshige), 1854–8; prints by Toyohiro, Toyokuni, Utamaro.
YAMAGUCHI-YA (Tōbei)	 *Tō*	Prints by Utamaro, Toyokuni, Yeisho, Kunisada.
YAMAMOTO-HEIKICHI (Yama-kiu or Yama-hei)		Landscape prints by Hokkei; prints by Kiyohiro, Kiyomitsu, Kuniyasu.
YEBISU-YA		
YEISENDO	(*See* KAWA-SHO.)	

PUBLISHERS' SEALS (*continued*)

NAME	SEAL	EXAMPLES OF PRINTS WHEREON FOUND
YEIJUDO (of Yedo)		Prints by Kiyonaga, Kiyomine, Koriusai, Kuninao, Hokusai, Shikimaro, Shuncho, Shunyei, Shunzan, Toyoharu, Yeishi, Yeisho.
YEZA-KIYA		Prints by Shunyei, Yeizan.
MARUSEI		"Tokaido" series (1842) and "Yedo Views" by Hiroshige.

NUMBER	SHORT FORM	COMMON FORM	JAPANESE
1	一	壹	*Ichi*
2	二	貳	*Ni*
3	三	參	*San*
4	四	四	*Shi*
5	五	五	*Gō*
6	六	六	*Rōku*
7	七	七	*Shichi*
8	八	八	*Hachi*
9	九	九	*Ku*
10	十	拾	*Ju*
12 (10+2)	十二		
20 (2×10)	二十		

ZODIACAL SIGNS

ENGLISH	JAPANESE	SYMBOL	ENGLISH	JAPANESE	SYMBOL
Tiger	*Tora*		Monkey	*Saru*	
Hare	*Usagi*		Cock	*Tori*	
Dragon	*Tatsu*		Dog	*Inu*	
Snake	*Mi*		Boar	*I*	
Horse	*Uma*		Rat	*Nezumi*	
Sheep, Goat, or Ram	*Hitsuji*		Ox or Cow	*Ushi*	

APPENDIX IV

BIBLIOGRAPHY

APPENDIX IV

BIBLIOGRAPHY

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